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THE SCHOONER PRIZE PRESENTED BY OGDEN GOELET TO THE NEW YORK YACHT CLUB.

WON BY THE SCHOONER YACHT "MONTAUK," SAMUEL R. PLATT, OWNER.

DRAWN BY THE DESIGNER, CHARLES OSBORNE. (SEE PAGE 119.)

[Copyright by Montague Marks, 1883.]

## THE NEW YORK ART CLUB EXHIBITION.

THE New York Art Club, an organization that has been for some time in existence, held its first annual exhibition this season in the Art Gallery on Madison Square. The club is composed almost exclusively of well-known artists, and since its rules permit members to send to its exhibitions any works, whether before exhibited or not, which they deem to be satisfactory indices of their powers, there could be no excuse for a bad show. On that account the fact that the show was a very good one astonished nobody, especially as outsiders were excluded and the abilities of the Club were well known beforehand. When Messrs. Shirlaw, Eaton, Millet, La Farge, Inness, Eastman Johnson, and others of equal standing have matters all their own way—have not to contend with hanging committees, on the one hand, or a crowd of ridiculous aspirants on the other hand, they deserve no thanks for getting up a pretty good exhibition. Yet the exhibition was only pretty good. No one of the painters represented distinguished himself. Many fell below their average. No one, in fact, seemed to take especial interest in the thing.

Among the pictures most deserving of mention, F. D. Millet's little study of sea and shore was noteworthy. This was rather a study than a picture, although the arrangement of tones was evidently composed, not copied exactly from nature. For all that, it was in the matter of tones that the picture was most natural. The lines of the jutting promontory and detached rocks in the middle distance, the sweep of the beach in the foreground, and the curves of the breakers were, doubtless, conscientiously drawn and not wilfully changed in the least, but they were not delicately true. The artist was satisfied with giving a careless report of them. The blue of the sky and that of the water, the brownish pink of the strand, the gray of the rocks, and the fawn color and green of the live and dead patches of grass that covered them were, on the contrary, most carefully reproduced in their exact relations to one another. Even the pinkish light in the sky near the horizon and the apparent reflection in the wet sand—the most open attempt at composition in the thing—was, very likely, suggested by some transient natural effect. The little boat dancing between the shore and the rocks was as exactly right in tone as it would be in a mirror. In Paris, such painting might not be worthy of remark, but in this city it would be wrong not to direct attention to it. Mr. Millet is one of our young men who are really young. He has a future. If he remains as conscientious, as painstaking, as delicate as he now is, there is no telling to what heights he may attain.

Mr. Reinhart's coast scene, equally French, was yet very different. Mr. Reinhart had reached a leading position as a magazine and newspaper illustrator some years ago. Not content with the very good living and the respectable figure he was making, he threw up his engagements and went abroad to study. For a year or more it has seemed as though this was not a sensible move on his part, but it appears that he has finally awakened to the realities of his position, and has devoted himself to earnest work. His contribution gives evidence of a strong and growing talent. Unlike Mr. Millet's work, it shows no appreciation of color; but then we remember that Mr. Reinhart colored very well before he went away. He is now evidently studying other matters, form, values, handling. In these he is making progress; and, since the color gift is born with a man, he is not likely to lose it.

Mr. J. Francis Murphy exhibited "The Bend of a Stream." A little trout brook runs at an angle into the foreground from a point where it is hidden to the eye by the recurving of its course. Near that point stands a group of tall, dark-foliaged trees. Behind them, at a distance from the opposite shore of the brook, is a range of low hills. Above these is a well-conceived sky. With more of nature and more of art this would be a picture to live. The necessary inborn talent is there. Mr. Murphy has certainly made a mistake in exacting a livelihood from his brush, while he is yet a student. He should retire for a while from public view and come forth again when buyers have forgotten that they ever obtained his work for twenty or thirty dollars a canvas.

Of figure-paintings the exhibition had less than a due share. With the exception of Mr. Ward's negroes in a tobacco field, and some studies of heads by Shir-

law, Chase, and Eaton; and the La Farge pictures—early studies, "pot boilers," unfinished and abandoned work, raked up from dingy corners of his studio, yet shaming many more pretentious efforts in the exhibition—there was not much in this line worthy of a second glance. Eastman Johnson's little girl before a red-hot stove served to show how very unlike—we were about to say how inferior—is the handling of even the best artists of the old school to that of even the ordinary artist of the new. Benoni Irwin's portrait of an Irish laborer just missed being good. Mr. Beckwith's masked beauty had a pedagogueish look about her. Mr. Sartain's paintings were such as might have been done in the presence of a "composition class" of young ladies.

To sum up, the Art Club should try hard to do better the next time.

## FRENCH PAINTINGS IN NEW YORK.

A NEW YORK newspaper critic thinks that the taste which has been acquired by our picture-buyers for works of the class embraced in the recent Runkle sale will prove to be only transitory. He recalls the vogue that paintings of the Düsseldorf school once had with us, and intimates that the great French romantic school will in a few years be as completely forgotten. Critics who prophesy thus take desperate chances. They would write themselves down ignoramuses if they should maintain that the Düsseldorf professors were as good painters as the great Frenchmen. There are as yet no signs of any better artists arising. They must reckon, therefore, on a debasement of the public taste or a retrograde movement in artistic culture when they say that in a decade of years Corot and Millet and Rousseau will be little thought of. Of course, art has not come to a stand-still with the death of these men. New schools are forming; greater works than theirs, in some respects, will be produced. But it should not be forgotten that to the generation that was at work when we were born was intrusted the task of setting the world to rights again after the upturning of the Revolution, and that they did it pretty well. They were bigger men on the whole than we are likely to be—artists and critics and all.

Those, too, who think that contemporary French art is declining should see some of the new pictures at the dealers'. At Knoedler's, François Flameng's "Moonrise" is an excellent example of what one branch of the new French landscape school is striving for—i.e., the expression of a feeling for nature which Millet would not disown, though it is distinct from his, and also of fresh observations in some respects more fine and accurate than those of the great school which has now become historical—the school of Rousseau, Dupré, Diaz, and the rest of the Barbizon men. Flameng's picture shows the gently rising slope of stubble on which several figures of harvesters—in the middle distance—are binding and throwing down the sheaves to be set into stooks. The full harvest moon is rising a little to the right of the centre of the picture, and, in the top left-hand corner, Venus is shining brightly. The sky is full of light mists still tinged with rose from the sunken sun. At the left of the picture is a fallow field and beyond it some cottages with lights gleaming in the windows and thin pale columns of smoke rising from the chimneys. In management of tones this painting excels most of Millet's work, and the sentiment, though not so strong, is as true and wholesome. At Schaus's, Julien Dupré's splendid picture of a peasant woman conducting an unruly cow to pasture is still on exhibition. In it the landscape, painted entirely without sentiment, is nevertheless a triumph of verifiable reporting of facts, and the same may be said of the figure and the animal. If compared with the little Rousseau at Schaus's, Flameng's work at Knoedler's would seem to lack drawing, and the younger Dupré's to be lacking in brio. The new men are not yet great: they have yet to carve out a lasting fame for themselves, but he would be a rash prophet who should say that they never will.

Of figure painters not universally known here, there are two good examples of Henner among the late arrivals. The one at Schaus's is the principal. The other is at Knoedler's. Both are variations on his usual theme—a beautiful female figure surrounded by masses of dark green foliage through which breaks a blue sky to give warmth to the flesh. At Schaus's also

is a splendidly painted figure of a young girl in a loose red velvet robe by Jacquet. It would not be easy to find a work of the sort by any of the Frenchmen of the last generation which would make this look otherwise than respectable. The big canvas by Delort at Avery's, too, can hardly be said to show a decadence in French art. This, it will be remembered, was illustrated from the artist's sketch in our columns last spring, it having been exhibited at the Salon. It represents a notable incident of the campaign of 1794 when the Dutch fleet, frozen tight in the Texel, was captured by the cavalry of the Republic.

Pictures, new to this city, by Gérôme, Cabanel and Bougereau, now at the same galleries, serve to give point to these considerations, for they are not as good as the pictures before mentioned. If Courbet, Dupré, Rousseau hold their own, it is because they always will. They are men for all time. But some of the new men will ultimately take their places beside them.

SUCH of our readers as may visit Europe this summer are reminded that we have arranged with Mr. Davis, the well-known expert (of 147 New Bond Street, London), to give them, for a modest fee, a professional opinion as to the genuineness of any important work of art that they may think of buying.

## My Note Book.



THE result of the movement of the artists and the picture dealers to have foreign works of art imported into this country free of duty was most unexpected. Instead of granting the prayer of the petitioners, Congress, with unexplained perverseness, deliberately increased the ad valorem duty on paintings in oil or water-colors and professional statuary from ten to thirty per cent, and on decorated pottery and porcelain from fifty to sixty per cent. Flat decorated plaques, moreover, which under the old arrangement passed as pictures subject to the ten per cent duty, are now included in the general category of pottery.

UNSATISFACTORY as is this arrangement, I believe that so far as the interests of most of our younger artists are concerned it is infinitely preferable to the Perry Belmont free-trade-in-art bill as it was submitted to them and received their signatures in approval. These gentlemen seem to have followed, like a flock of sheep, the lead of their more famous and prosperous brethren. With a degree of self-denial as magnanimous as it was unanimous, they implored Congress to be so good as to deprive them of their bread and butter. They may thank their stars that Congress did not take them at their word. It is undoubtedly desirable to have free trade in first-class works of art, but it is not desirable to give free entry to the sweepings of the Parisian "Beaux Arts" and "ateliers des dames" with which this country would be flooded by American dealers as soon as the import duty should be removed.

INFERIOR pictures, necessarily, are produced by young painters. They are the apprentice work of embryo artists, and their market value is proportionately low. But inferior as they are, they give the young painter his subsistence while he is fitting himself for better things. Let in, free of duty, however, the higher class of student work of, say, Paris or Munich, and the art student in America would seek in vain for a market for his "pot-boilers." He would find it very difficult to sell a fifty dollar or a hundred dollar picture with such competition. We all know that "pot-boilers" must be produced. They are a necessary evil—very necessary indeed to the producers. But we in America have no interest in increasing the evil by inviting the augmentation of the stock from abroad!

It is urged, I believe, that the great aim of the "free art" movement is to foster American art by the importation, without legislative hindrance, of the best foreign work which shall serve at once as models for our painters and as educators of the public. To this



end, the untrammelled importation of first-class paintings may well be encouraged. But nothing is to be gained by the importation of inferior pictures.

Now here is a simple way to meet the exigency. Abolish the ad valorem duty altogether, and substitute a uniform tax of, say, one hundred dollars on every oil or water-color painting that comes into the country. This would be almost prohibitory to foreign rubbish, while it would add little to the cost of valuable pictures. Before the convening of the next Congress, there will be ample time for the consideration of this suggestion.

It is more than probable, by the way, that Mr. Belmont's bill owed its defeat mainly to the too influential backing it received in the signatures of the many wealthy gentlemen who subscribed their names with those of the artists. The average Western Congressman looks upon art only as a wasteful luxury of the rich, and when this petition, signed by a score or so of millionaires, was exhibited by the friends of the bill, its only argument was to confirm him in his peculiar view of the subject. Next time a petition of this sort is sent to Congress, the millionaire connoisseur will see the policy of "taking a back seat."

The new act goes into force on the first of July, and our picture dealers are hastily preparing to cross the Atlantic and make their purchases at the opening of the Salon on the first of May. Quite a "boom" in the Paris picture market, especially, may be expected; for it will not be safe to ship purchases to this country later than the tenth of June. It may interest our dealers, by the way, to learn that a French gentleman in this city, who has many friends in Paris among the artists, has written to them advising them of the situation and showing them how to profit by the new law.

The charming pen-and-ink drawing by C. G. Bush on another page of this number is reproduced, by the courtesy of Mrs. N. Sarony, from a handsome album presented to her by the members of the Kit-Kat Club, of which her husband is president. Will the artist allow me to suggest that the composition is well suited for a water-color work? The Japanese umbrella would make a charming point of color. Mr. Bush's contribution is the only one in the album in pen-and-ink. C. Y. Turner has a child's head, C. Graham a landscape with water, L. W. Seavey a view among the Thousand Islands, W. H. Lippincott a picturesque head of a German girl of the sixteenth century, J. W. Rough a sketch of High Bridge, Hamilton Hamilton a view of Rockaway, Harry Thomas a landscape—a clever bit of wash—Thulstrup a Swedish peasant girl, C. M. McIlhenney a marine view, J. Dabour a bit of German mediæval costume, M. Angelo Woolf a capital study of a long-shoreman with a short pipe and a broken nose, Percy Moran a slight sketch of apple-trees, Leon Moran a delicate little study of a boy in costume priming a pistol, and W. H. Crane a clever piece of still-life done in gouache. With the exception of the last named, if I remember aright, these water-colors are all in aquarelle.

The rejection of the claims for membership of those very clever artists, Percy and Leon Moran, by the American Water-Color Society, based, as I understand, on the score of their youth, strikes an outsider as unjust.

The usual mystery as to the identity of certain purchasers of pictures was not lacking to lend its interest to the recent Runkle sale at Chickering Hall. The Rousseau, the Munkaczy, the Daubigny, "Twilight on the River," and the Dupré marine were knocked down to Mr. Frank T. Robinson; but it was understood that he was buying for friends. Thompson, a truckman, made some important purchases for unknown buyers; and the dealers as usual carried off some of the best pictures, either on orders or on speculation. Avery bought Millet's "Drying Clothes," Knoedler the sweet little "River Scene" by Corot, and Schaus "Cupid's Flight" by Diaz. "Gathering Fagots," by Diaz, went to Robert F. Clark, who also bought Van Marcke's large cattle piece, "Coming Home." Mr. Van Valkenburg was the purchaser of the Detaille, and H. T. Chapman Jr., of the Gérôme. Jacob H. Schiff bought "The First Love Letter" by Knaus and "The Exile" by Max. The Isabey, Braith's "Bavarian Sheep" and Defregger's "Girl of the Tyrol" went to Henry Clews; Goubie's "Waiting at the Gate" to John A.

Garland; Dupré's "The Oak by the River," Diaz's "Flowers," Jacque's "Moonlight" and "Shepherdess and Sheep" and Pasini's "Crossing the Desert" to H. M. Johnston. The Bouguereau and Cedeström's "The Comic Paper" were knocked down to Edward Chapin, and Aaron J. Healey bought Daubigny's "Evening," Troyon's "Sheep in Pasture," and Knaus' "Ready for Bed." Mr. Avery's handsome wide-margined, illustrated catalogue of the sale, with its many careful etchings by Piton, Ferris, Smillie and others, deserves a passing notice, as being the best ever produced in this country for such a purpose.

THE Autumn exhibition of pictures in pastel: by Chase, Beckwith, Blashfield, Blum and others of the younger school of American artists is looked forward to with much interest. Their works will not by any means be confined to portraits: landscapes, interiors, and genre will all be represented. The other day I found Mr. Blum at work on an extremely clever interior, introducing the nude figure of a model, and was astonished at the luminosity he had produced in the flesh. Persons who suppose only pretty effects are to be got with pastel know little of its resources.

"THE law's delays" in the matter of Mr. Feu-ardent's libel suit against Mr. Di Cesnola would be very vexatious to the friends of justice were it not that every month's postponement now strengthens the plaintiff's case by the accession of new testimony confirming his charges of the utter lack of principle of the Director of the Metropolitan Museum of Art. The latest testimony comes from quite an unexpected source. It is contained in a manuscript which has been sent to this city by the writer, Herr Max Ohnefalsch-Richter, who has lived in Cyprus since 1878, where he has made a specialty of the study of Cypriot antiquities, and where he is employed by Mr. C. T. Newton of the British Museum in making excavations. After saying that in consequence of recent disclosures he wishes to retract openly all that he has written in favor of Louis P. di Cesnola in such publications as the Leipzig Review, "Unsere Zeit," in the Proceedings of the Archæological Institute of Athens, and in The New York Illustrated Christian Weekly of January 11th, 1881, Herr Richter gives a long account of his interviews with Thescharis, a well-known excavator in the island, who used to make extensive sales to Louis di Cesnola by whom he is mentioned in "Cyprus" (see p. 271). Thescharis says that he was much surprised to find among the illustrations in "Cyprus" various gold ornaments represented as whole and intact, which were unearthed as fragments, and in a very bad condition. Other of these ornaments are said in "Cyprus" to belong to the Curium Treasure though they certainly were not found in any one of the four chambers of which a plan is given in "Cyprus," p. 304. In many cases these ornaments were found in tombs, and very often their place of discovery is not known.

ANOTHER important revelation is made by Herr Richter in relation to the manufacture of "antique" objects. And here it may be said that for dishonest dealing Herr Richter finds Major Alexander Palma di Cesnola a match for his brother Louis. He says that the intendant, buyer of antiques, assistant-restorer, reconstructor and repairer of antiquities employed by Alexander di Cesnola is named Lazari, and that he has demonstrated to him practically, and without disguise, with what skill he can put any "head" whatever on any "body." He can match in size, style and color a body with a head or vice versa, and join the two together in a manner to defy detection, even replacing any large pieces that may be missing. Herr Richter then describes the way in which this Lazari makes the cement he employs, and the manipulation he uses in finishing the work to make it appear old and genuine.

HE says: "With a powder of terra-cotta ground as fine as that of the object he has to mend, he mixes a remarkable kind of glue which he dissolves before the fire [Lazari had still some of the glue which had been used by Alexander Cesnola]. He makes of the whole a thick paste and applies it to the holes and missing parts; and while this paste is still warm and malleable, he works it up either with his fingers, or a knife or a stick. When the paste is cold and hard he cuts away with a sharp knife the extraneous parts, and fin-

ishes the job by scraping, to give to his patched-up statue a general look of homogeneity. When a statuette is so 'restored,' in many cases the most experienced archæologist will fail to detect what is real from what is false, unless he use a knife to probe it." "I have broken in pieces certain 'antiquities' so made," says Herr Richter, "and found that the genuine fragments were more easy to break than the parts which had been newly made. Lazari has no idea that he is doing anything wrong in acting as he does. On the contrary, he believes that every antiquary and explorer must do the same. But all the Cypriotes and Lazari himself give Louis di Cesnola the credit of being a master repairer. He does his work much better than any of the professionals." Mr. Richter's manuscript is entitled "The Cesnola Affair: An Open Letter to Mr. Clarence Cook."

THE presentation to the Lotos Club by Hubert Herkomer of his portrait of the president, Whitelaw Reid, was made the occasion of a more than usually good art exhibition last month. The painting of Mr. Reid is certainly one of the artist's most conscientious works; but it was generally admitted that the portrait of Richard Grant White, by J. Alden Weir, which was hung immediately opposite to it, did not by any means suffer by contrast. The hands in the latter picture are particularly well painted.

EDWARD SANGUINETTI, the New York animal painter, who has been sojourning among the Arabs, making studies, writes to me from Constantine, Algeria, that he is on his way home, with "complete outfits in the way of Arab dresses, bridles and saddles." He should be waylaid and made to contribute his stock toward Mr. Walter Satterlee's studio costume exchange.

THE following sonnet from the French of Sully-Prudhomme, from the graceful pen of Emma Lazarus, was contributed to The Ephemerion, a wittily-written little journal of a single issue, edited by Mrs. Burton N. Harrison, assisted by such clever literary friends as R. W. Gilder, J. Brander Matthews and Frances Hodgson Burnett:

## ART, THE REDEEMER.

If there were nothing blue but sky and sea,  
Blond but the wheat-sheaf, roscate but the rose,  
No beauty save what senseless nature owes,  
Unmixed with bitterness our joy would be.  
But with the wave, the heavens, the laughing lea,  
Strange forms a melancholy grace disclose,  
The charm of eye-beams, smiles and gestures goes,  
Woman! too deep within our heart from thee,  
We love thee! hence come sorrows without end.  
The God, who grace and harmony did blend,  
Created love from an unmixed sigh.  
But I, in pure art cuirassed, shall behold  
Lips, eyes and waving tresses' living gold,  
Even as the wheat, the rose, the sea, the sky.

"IN all the studios here," an American lady writes to me from Paris, "all serious artists study from the nude. Whatever the rest of the world may say, artists themselves know that vitality in art is impossible without it, and that one reason of the mediæval decline into the grotesqueness which art at last reached was the propagation of an asceticism which taught contempt and hatred of the human body in place of the worship which the Greek paid it, and filled the world with monasteries and monks instead of with temples and statues. This is not the place to discuss that burning question, and I will only illustrate it by an incident which proved to forty thoughtful students that all is in habit:

"ONE day a poor old man, paintable for the shadowy surface of his wrinkled, half-starved body, had been posing all the afternoon as much undressed as if clothes were never known. The pose finished, he retired to the costume-room to clothe himself in his usual rags. While he was thus dressing, an animated critical discussion sprang up among the students concerning the model just studied. Hearing himself thus discussed, and anxious to refute certain statements, the old man calmly walked back into the atelier clad only in one solitary garment, but just that much the more than he had worn all the afternoon. The instant however that he appeared in this deshable before the astonished students, such a chorus of offended propriety and indignant reproach burst upon his ears that the poor man very sheepishly withdrew, conscious, if never before, that custom makes insufficient raiment more immodest than none at all!"

MONTEZUMA.

# Gallery and Studio

AWRENCE ALMA TADEMA.



ALMA TADEMA is one of those few remaining original figures which stand out so rarely now, like sturdy rocks in the smooth sea of a tame and conventional world. London society knows well that short, strongly-built figure with its face of kindly strength, its frank, friendly, observant eyes, its cheery voice. Brimful of energy, of ardent love for all things good and beautiful, he diffuses strength by his mere presence, he lifts those who come in contact with him into higher mental spheres, above the base and sordid interests of every day. He is pre-eminently gifted with that gift which, according to Goethe, is the highest and happiest that can be bestowed on mankind, that of a personality. It is this that has made Alma Tadema great; he has a personality, and he has dared to be true to it in these modern days when all-levelling conventionality is the mode. "The secret of my success in my art," I have heard him say, "is, that I have always been true to my own ideas, that I have worked according to my own head and have not imitated other artists. To succeed in anything in life one must first of all be true to one's self, and I may say that I have been this." Among modern artists there is no more interesting figure; no wonder, therefore, that he takes high rank in his profession, beside being in his own department unsurpassed and unapproached.

By birth Alma Tadema is a Dutchman, by inclination and naturalization an Englishman. He loves England, where he has found a happy wedded home, and he is proud to call himself her citizen. Little indeed of his life has been spent in Holland, and those were not his happiest years. Once more is realized the saying that the prophet is not without honor save in his own country. Holland was slow to recognize the eminent genius to which she had given birth. The cradle of Tadema stood in the heart of Friesland, the most cultured and artistic province of Holland. His native place was the little village of Dourijp, where he was born, January 8th, 1836, the youngest son of a notary of Leeuwarden. The family were of ancient descent, their name being met with in Frisian chronicle and legend, but without the prefix Alma, which is distinctive of the painter only, and is derived by him from a godfather. The elder Tadema was a gifted man. He was especially fond of music, a taste his son has inherited. The mother was

a woman of unusual power of will, strength of intellect, judgment and ability. Her son inherited from her his artistic tastes. Her husband died when Lawrence was but four years old, leaving her with straitened means and a large family. Although a delicate woman, she fought with all difficulties undaunted, and inspired her son also with that power of regarding difficulties merely as things to be vanquished, that so distinguishes him. All through his life obstacles have never daunted Alma Tadema, and in early years he was

Only the study of Greek and Roman classics roused him to any interest, and it was in these years that he laid that thorough knowledge of the older writers, of the conditions of ancient life, for which he is so distinguished. His artistic instincts could only be gratified in his spare hours and in his holidays. At one time he used to make his mother wake him quite early in the morning by means of a string attached to his great toe, and then in those early hours he would devote himself to his beloved occupation. He had no one

to teach him but his own true instincts, but they were so true and he worked so ardently that as early as 1851 a picture of his was accepted for exhibition at a Dutch gallery. This, his first exhibited work, was a portrait of his sister. In his own house hangs a portrait of himself, painted about the same time. The tone is dry and hard, but there is an unmistakable vigor in the drawing that reveals, though dimly, the future master hand.

These boyhood years formed the storm and stress period of Alma Tadema's life. Tempest-tossed by conflicting desires and duties, though his spirit remained undaunted, his body succumbed to the struggle. At fifteen he was a pale, sickly lad for whom doctors and friends prophesied a brief earthly sojourn, and who was therefore told that he might gratify all his bents, with an idea of at least making happy his few remaining years. This permission once given, Alma Tadema's illness soon vanished. It was probably nothing graver than overwork and endeavor to serve two masters—the physical expression of thwarted nature's discontent that one of her chosen children should mistake his true vocation. At once the lad sought to obtain regular instruction. He appealed in vain to some Dutch artists. They did not recognize his abilities. Seeing, therefore, that his native land cast him out, Alma Tadema turned undaunted to Antwerp in Belgium, where at that time reigned great artistic activity. Two schools in especial were supreme, the Belgian-Flemish, which strove to revive the best traditions of



L. ALMA TADEMA. DRAWN BY CAMILLE PITON.

to meet with not a few. For although as a mere baby his favorite toy was a pencil and paper, although as a child he had shown the most marked talent for drawing and artistic perception, although he begged to be allowed to follow art as a vocation, his mother and guardians had decided otherwise. They hoped to see him follow in his father's career, for which they did not recognize that he was wholly unsuited. With this end in view he was sent to the public school at Leeuwarden, where he passed through a distasteful curriculum.

the land, and the cold, conventional French classicism. Alma Tadema turned to the former school and studied at the academy, under Wappers, who led the movement. To say that he worked here is not to put it strongly enough; he slaved, he labored unremittingly to make up for lost time and to perfect himself in his adored art. Constitutionally energetic and persistent, now that he had found his groove, to press onward was his whole desire. The themes he chose for his pictures already indicated his future path. They were culled from half

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mythic history, whose atmosphere and culture he had to recreate since data were lacking. But of these early pictures none remain. Mercilessly were they destroyed at the hand of their creator, who recognized with objective critical power that they did not attain to all he had dreamed. And nothing should go forth into the world bearing his name but what the bearer of that name deemed worthy. Such rare self-control and freedom from petty vanity were his! And to this day it is the same. Alma Tadema will sacrifice the work of days and weeks to produce a scheme of color, to introduce details of archaeological lore which perhaps not one person in a thousand will recognize as nearer perfection or exactitude than that which he has effaced. Most of his pictures have hidden beneath them pictures as beau-

tiful. Calmly, remorselessly will he paint over figures and details of exquisite loveliness. No doubt he is always right, his pictures generally gain by his changes, but the loss entailed is also truly grievous. From the school of Wappers Alma Tadema was received into the studio of the great historical and archaeological painter, Hendrik Leys. The Frisian was soon to become the favorite pupil of this master, from whom he learned some valuable lessons, though he was afterward to depart from him in taste and choice of themes. His early pictures, however, reflect some of the cold precision, the dry and sombre coloring of this Antwerp school. It was while working under Leys that Alma Tadema painted the picture that brought him his first success. It was taken from Merovingian history, and depicted the education of the grandchildren of Clovis. The queen sits enthroned watching with evident pleasure the sturdy little boys as they hurl with all their youthful force the "francisque," the two-edged axe fastened to a short wooden handle, that was the favorite weapon of the Franks. It is a picture full of life and concentrated strength, and its exhibition at Antwerp in 1861 was greeted with a chorus of applause that lifted its creator upon the shield of fame. Already there was in this picture every attribute that has made Alma Tadema's name so great: historical and archaeological exactitude, strength and purity of color, simple yet forcible presentation of his theme, the high and careful finish of the old Dutch school, conjoined to the sense of beauty of the more modern French. For this picture, which was bought by a Bel-

not dead but living, and living, feeling, breathing he puts them before us. We accompany his creations into their public games, their audiences, their festivals; we see them in the unrestraint of their homes, we learn "how they enjoyed themselves in Egypt three thousand years ago," we assist at the vintage and the Pyrrhic dance. Only to enumerate all his pictures would more than fill my space, for their number far exceeds two hundred.\* Yet while imparting vitality to his scenes from ancient life, Alma Tadema carefully withholds from them anything of an incongruous or modern spirit. True throughout to that which is human in all climes and ages, he does not forget to note that these peoples moved in a different mental world from ours, and that their lives and characters therefore bore the



PRINCIPAL FIGURE FROM ALMA TADEMA'S "CLEOPATRA."

DRAWN BY CAMILLE PITON FROM A SPECIAL PHOTOGRAPH FROM THE PAINTING IN THE ARTIST'S POSSESSION.

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giant art society, Alma Tadema only received the beggarly sum of sixteen hundred francs. Twenty-five hundred francs had been the modest sum at which he had himself appraised it. But from this moment onward his fame steadily advanced, his pictures became worth their weight in gold, and soon exceeded that value. After a few more themes were culled from ancient Frankish history, he turned to Egypt, and finally to the field he has made peculiarly his own, that of Greek and Roman life. These ethnographical genre pictures have a character quite their own. They are not modern scenes translated into classical, by means of dresses and accessories; neither are they mechanical imitations of Pompeian paintings. Alma Tadema has penetrated into the real life, the atmosphere, the mode of thought of these ancient peoples; for him they are

impress of that difference. Thus he ever preserves

\* Among them may be mentioned, however, "The Grand Chamberlain of His Majesty King Sesostrius," and "A Roman Emperor, A.D. 41," both exhibited at the Royal Academy in 1871 (the latter also at the Paris Salon the next year); "The Mummy," shown in London in 1872 and in Paris in 1873; "The Siesta," "The Dinner," "The Wine," and "The Death of the First Born," at the Royal Academy in 1873; "The Picture Gallery" and "Joseph, Overseer of Pharaoh's Granaries," in 1874; "The Sculpture Gallery" and "Water Pets," in 1875. In 1876 he exhibited "Cleopatra" (not the one illustrated herewith, which is one of his latest works), "An Audience at Agrippa's," and "After the Dance," in 1877, "The Seasons" (four pictures) and "Between Hope and Fear," in 1878, "A Sculptor's Model" and "A Love Missile." In 1877 he sent to the Grosvenor Gallery "Sunday Morning" (illustrated herewith), "A Bath," "Tarquinius Superbus," "Phidias Showing the Frieze of the Parthenon to his Friends," etc.; in 1878, "A Bacchante," "Hide and Seek," and "Architecture." "Sculpture" and "Painting." More recent works by Alma Tadema include "Sappho," sent to the Royal Academy in 1881, and in the possession of Mr. Walters, of Baltimore (for whom also, we believe, his lately completed "Cleopatra" was painted), "The Tepidarium" and "Amo te, ama me," which were seen in New York last winter and noticed in THE ART AMATEUR. The biographical notice of Alma Tadema, herewith given, will be supplemented in a later issue by a critical review of the master's works, with further illustrations.—ED. A. A.

what men who paint for sensation and not for truth ever omit, namely, that noble, placid spirit that distinguishes Greek sculpture and gives it dignity. His very Bacchanalia preserve a measure and restraint; the religious enthusiasm is there, the gayety, but the wild frenzy of sensuous passion is held in plastic check. There is movement, there is life, but there is no overstepping the bounds of the pictorial. Alma Tadema is never theatrical.

In 1863 Alma Tadema married and settled in Brussels. The same year he first visited Italy, and beheld with his own eyes the Rome that was so familiar to him. Since then he has visited Italy several times, but he has never been to Greece or Egypt. He can conceive these countries by means of his reading and his creative imagination. In 1869 his first wife died, leaving him with two little daughters on his hands. Two years after he gave them a new mother in the person of Miss Laura Epps, herself an able artist. On his second marriage Alma Tadema removed to England, where he has resided ever since, and which he has quite made his home. Before this date his fame was already world-wide, and honors and decorations had come to him from all sides. In 1876 he was elected Associate of the English Royal Academy, in 1880 he was made Royal Academician. The orders that come to him, the demands for his pictures, are more than he can supply. Though in respect of manipulation a rapid workman, he is too careful and conscientious to complete his pictures rapidly. Even the very smallest picture has bestowed on it a wealth of thought and care. Alma Tadema, fortunately for himself and for the world, is not led astray by success; he grows, if possi-

peculiarity of his that he never makes a sketch; his pictures are put upon the canvas at once.

So much for the painter; the man is no less estimable—honored by all, beloved by those who have the privilege to know him well. Warm-hearted and generous, young artists never appeal to him in vain for help or advice; his time, his strength are always at the service of others; egotism is foreign to his nature. A

happy felicity of language, a graphic, altogether individual power of expression. His talk is like his work; it has a stamp that is all its own; even the most commonplace thing is said by Alma Tadema in a manner that is original; his briefest letter reflects this peculiarity, which is, after all, the best work of a truly original man. "All my pictures," he has said, "are the expressions of one idea, they deal with different subjects, but one style of thought is expressed in them." It is the same with all else concerning him; this great artist is homogeneous throughout.

H. ZIMMERN.



PRINCIPAL GROUP IN "LA FÊTE INTIME." BY ALMA TADEMA.

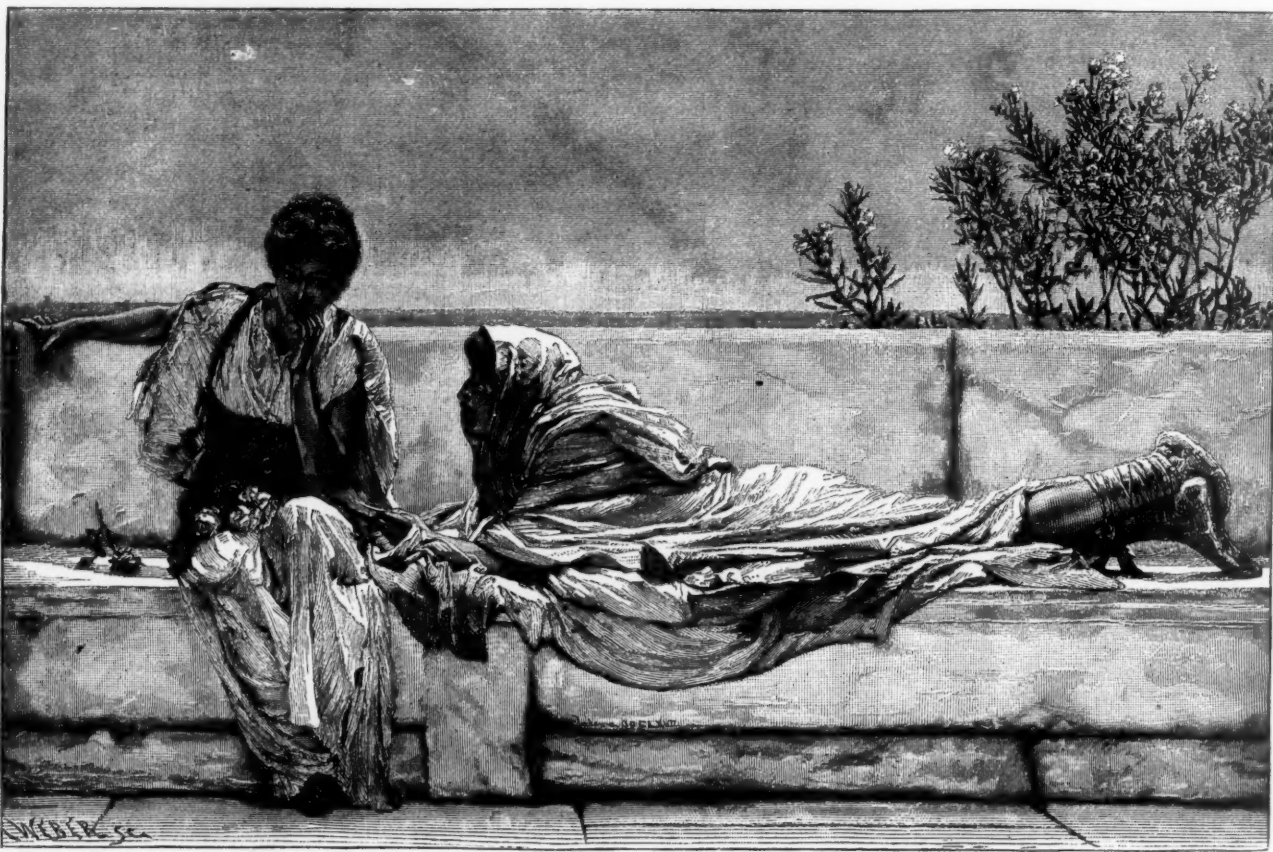
kindness done to him, no matter how small, he never forgets, although he is always doing kind deeds himself, and not always meeting with gratitude. But this does not deter him, he does not think unkindly of his fellow-men, his nature is as genial and sunny as his art. The only thing he hates is perfunctory work, and of course he hates this most cordially in his own art, where he best knows its evidences. He has an eye

"That winces at false work, and loves the true."

legislate on public moneys are not usually amenable to the arguments which must be used in matters pertaining even to industrial art. Mr. Leland has achieved a great point in being able to establish his school at all. The instruction is given in connection with the public schools. The sessions are held from three to five o'clock on Tuesday and Thursday afternoons in the Hollingsworth school on Locust Street. Two pupils are admitted from each of the different city schools,

#### THE LELAND ART SCHOOL IN PHILADELPHIA.

THE school for decorative work that Mr. Charles G. Leland is conducting in Philadelphia, and which has been popularly known as the school for hammered brass, is farther reaching than this, the name of the latest decorative work which he has made known, would indicate. Looking at it in its largest sense, probably the most remarkable thing about it is the fact that he has secured appropriations which enable it to be in existence at all, since those who



"A QUESTION." BY ALMA TADEMA.

ble, yet more self-critical, never losing sight of the fact that "noblesse oblige." That as a colorist he is almost unrivalled is well known; with real scientific learning, regarding his art, he combines exquisite taste and a faultless manipulation. It is a keen pleasure to watch him handle his brush and place his rare strokes, none of which are idly bestowed or fail to tell their tale. In this matter of bestowing the most careful finished workmanship, he has remained a Dutchman. It is a

"I love my art," he says, "too much to like to see people scamp it; it makes me furious to see half work, and to see the public taken in by it and not able to understand the difference." His conversation when he is in the vein for talk is suggestive and exhilarating in the extreme. With all his learning there is not a trace of pedantry about him; he assumes as though it were a matter of course that his listeners are as well-informed as himself. He speaks with earnestness and ardor, a

receiving their appointment from the teacher of their school. These pupils form two great classes, meeting on alternate days, and as a special reward a student is permitted to attend both sessions.

The amount of time given in a school year of ten months, except in those special cases alluded to, at the most is only eighty hours. How far this goes toward art education of any sort is a discouraging problem. It is here that Mr. Leland advances with what he calls



his short-hand system of drawing, which he claims is the only practical method of training children such as are found in the public schools in the principles of industrial art. Mr. Henry Fry, the Cincinnati wood carver, says the pencil is his best tool. This is evidently Mr. Leland's opinion, and the hammering, carving, modelling and painting are but translations into other materials and by different methods of the first essential training with the pencil.

It is always interesting to know the process by which men arrive at their theories, and especially is this true of a man so thoroughly identified with another pursuit as Mr. Leland, since no one could expect in any natural order of things to recognize the author of "Hans Breitman" in this Philadelphia art pedagogue.

It was in Cairo, says Mr. Leland, watching the little children making those wonderful embroideries of the East, choosing their colors so accurately and exhibiting such perfect and accurate manipulation, that the idea of training children in industrial art occurred to him. In Switzerland he saw them making the most delicate and difficult carvings. In Spain he found the children doing at a tender age valuable art work in potteries. Wherever he observed he discovered that while it would be impossible for young children to master a trade, to make a shoe, for example, they could be readily taught to design decorative patterns, work leather, mould a vase or emboss sheet brass. In this the child is but the primitive man, who makes ornaments before he has a good axe or knife. The value of art work, such as can be done by children, as a factor in national wealth has been demonstrated more than once. The value to the child as a preparation toward self-support, if sure, as it often happens, of immediate support, is of more importance still. In this light Mr. Leland's project takes its place among philanthropic schemes, and its simplicity will in all probability do much to propagate similar schools throughout the country.

The outfit of these schools is accessible in every place. In the Hollingsworth building, the drawing, modelling, and carving are done in half the upper story—a long room fitted out with five tables, some shelves, a large pine box in which the clay models are kept, an odd easel or two, and a fret-saw. The tools are



"A PARTING KISS." BY ALMA TADEMA.

very inexpensive, and with these each pupil provides himself. The greater number of the pupils are occupied with pencils and paper. To indicate as briefly as possible Mr. Leland's system of drawing, it may be said that everything tends to the production of original design. Instruction begins with practice in drawing a light, clear, free-hand line. Then a simple leaf or ornament must be accurately copied and repeated in varied positions, about a circle or forming a garland. Then more complicated forms are given and varied in like manner. The principles of construction follow. Circles are changed into spirals and volutes; the curving V is thrown off from the sides as the skeleton of all elegant design. These lines are then arranged in parallels or doubled, forming diminishing vines or cords. To this ornament succeeds by applying "finials" and "crochets," technical terms which need not be explained here. In this way the course proceeds. Children are allowed to use compasses, rules, stencils, and any mechanical aid they may choose, Mr. Leland believing that they throw these aside in impatience as soon as they can dispense with them. And not only is this the case, but that familiarity with branching curves which they soon possess contributes greatly to a bold, dashing, free-hand style. The first designs, he insists, should all be large, and as a general rule nothing that cannot be seen by the eye at the distance of fifteen feet, since one who can draw in a large way can always easily execute small subjects, but never so easily the reverse. One of the principal aids to largeness in drawing is in the free sweep of the hand from the shoulder, instead of resting it, as so many pupils do, at the wrist. No shading or picturesque effect is permitted, Mr. Leland considering that the mind is thereby hindered. The motives given in the first instances are from copies; this copy, however, is nothing but the elementary form, the combinations in a regular design the pupil must make for himself. In the classes seen at work different children were found adapting copies from the flat to clay vases and other round forms, in combinations.

Of the pupils who had acquired the necessary instruction in drawing and were putting their knowledge in practice in decorative work, the most interesting were the classes in

modelling. It is an odd fact that skill in modelling appears to be more easily reached than in drawing. The articles modelled showed greater originality than the work in other branches. The evident tendency of the school is toward the grotesque. Lobsters, crabs, beetles, and the ever-popular frog were ingeniously introduced as the ornaments of vases. Lizards and serpents served as handles for very creditable shapes, and their ugliness was redeemed by a genuine sense of humor, many "character" traits being happily rendered. On a table covered with articles modelled in clay, there was none with floral ornament, or showing any effort toward the merely beautiful. The reason of this does not appear, unless, as the pupils are working from nature, flowers in winter might prove too perishable and too expensive models.

Two new branches of decorative work have been introduced by Mr. Leland. These are hammered brass and a revival of old Spanish stamped leather. As decorative work requiring special skill neither of these can compare with wood carving or modelling. Both, however, are interesting, and will doubtless often prove remunerative. The chief work in each case is in the preparation of the design. A thin sheet of brass is fastened on a wooden block, and the design, traced on paper, is laid upon it. Then with a mallet and small punch resembling a chisel, the design is traced on the brass and afterward thrown by hammering into higher relief, while the ground is stamped by another punch called a mat. After a certain facility is acquired the work becomes to a great extent mechanical, and can be executed equally well in sheet-iron, tin, pewter, copper or silver.

Stamped leather work is done in much the same way. The leather is soaked in alum water for a few hours and stretched on a board. The pattern is then traced with a toothed wheel. The design is afterward thrown into relief with a small hand wheel, and the background is then stamped and roughened with a punch. When dry the design may be colored in flat tints. The prevailing taste of Mr. Leland's pupils is shown also in the designs of both the repoussé brass and the stamped leather. These were generally some animal, a fish or griffin, for example, forming some geometrical figure, surrounded by branching curves, and they were for the most part bold and effective.

The whole work of the school is decidedly interesting, and in the line of its original intention some of the younger pupils have already found it lucrative. M. G. H.

#### PORTRAIT DRAPERY.

##### I.

It is well known that the color of the skin and complexion can be greatly modified by the color of the drapery; the modification may have the effect of enhancing or injuring the result aimed at, according as the painter is familiar with or ignorant of the law of contrast. The painter is often, especially with the fair sex, compelled in matters of costume to submit to the caprice of the sitter; when, however, he is at liberty to choose for himself the colors and arrangement of the drapery, he will naturally strive to produce the best result within his power.

In order to proceed intelligently, he will regard women as generally belonging to one of two types: the one

comprising those with light hair and blue eyes, the other, those with black hair and black eyes, the complexion of each of these being more or less white, and in certain parts rosy. Now it must be evident that the juxtaposition of the head-dress and other articles of the

not of color, and the parts of the skin contiguous to the hair, the eyebrows and eyelashes, give rise only to a harmony of analogy, either of scale or of hue. In the fair type, then, the harmonies of analogy evidently predominate over the harmonies of contrast.

The type with black hair, considered in the same way as the type with fair hair, shows us the harmonies of contrast predominating over the harmonies of analogy, for the hair, eyebrows, eyelashes, and eyes contrast in tone and color, not only with the white of the skin, but also with the red parts, which in this type are really redder, or less rosy than in the blonde type, and a decided red associated with black gives to the latter the character of an excessively deep color, either blue or green.

Custom, based upon experience, has already decided upon those colors which assort best with light or black hair, and they are those which produce the greatest contrasts; thus sky-blue, known to accord well with blondes, is the nearest color complementary to orange, which is the base of the tint of their hair and complexions. Two colors long esteemed to accord well with black hair—yellow and red, more or less orange—contrast

in the same manner with them. The juxtaposition of the drapery with the various flesh tints of women, will suggest to the portrait-painter many remarks arising from the principles before laid down. The most important will be here noticed.

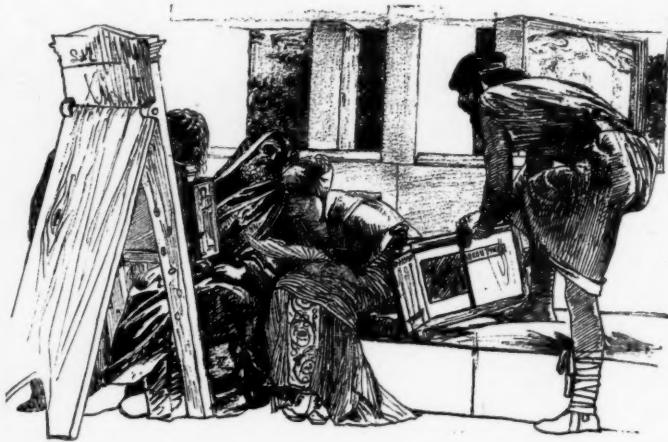
*Red Drapery.*—Pink or rose-red put in contrast with

rosy complexions causes them to lose some of their freshness; it is necessary, then, to separate the rose-color from the skin in some way, and the simplest is (without having recourse to colored stuffs), to edge the draperies with a border of lace, which produces the effect of gray by the mixture of the white threads which reflect light, and the interstices which absorb it, and there is also a mixture of light and shade which recalls the effect of gray. Dark red is less objectionable for some complexions than rose-red, because, being deeper than this latter, it tends to impart whiteness to them, in consequence of contrast of tone.

*Green Drapery.*—A light delicate green is, on the contrary, favorable to all fair complexions which are deficient in rose, and to which more may be imparted without objection; but to complexions already too red, it is not so favorable, nor to those which have a tint of orange mixed with brown, because the red added to this tint by the green will appear of a brick-red hue. In this case, a dark green will be less objectionable than a delicate green.

*Yellow Drapery.*—Yellow is even less favorable to a fair skin than light green, because it imparts violet to it. To such skins as are more yellow than orange, it imparts white, but such a combination is very dull and heavy for a fair complexion. When the skin is tinted more with orange than with yellow, we can make it rosy by neutralizing the yellow. Yellow produces this effect upon the black-haired type, and thus it is that it suits brunettes.

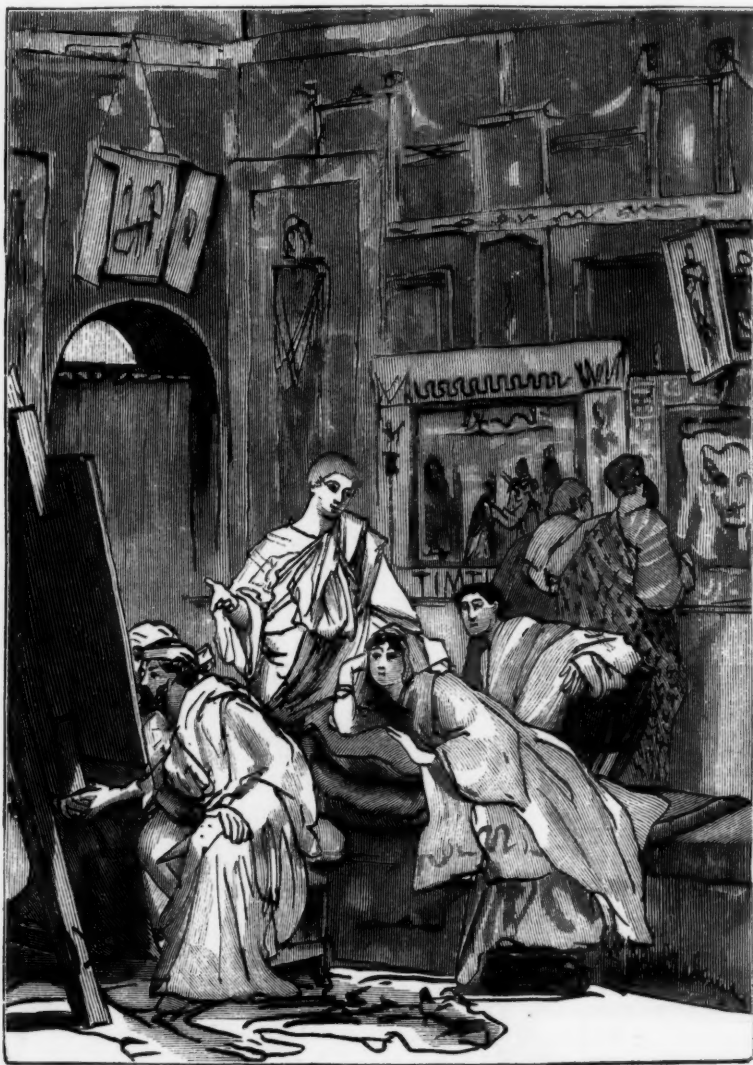
*Violet Drapery.*—Violet, the complementary of yellow, produces the contrary effect; for it imparts some greenish-yellow to fair complexions. It augments the yellow tint of yellow and orange skins. The little blue there may be in a complexion it makes green; violet, then, is one of the least favorable colors for the skin.



"ANTISTIVUS SABEON, OR THE ROMAN MEISSONIER." BY ALMA TADEMA.

toilet, should be a matter of profound consideration, for a color may contrast favorably with the hair, yet produce a disagreeable effect with the skin.

Light hair is essentially of a color resulting from a mixture of red, yellow, and brown, therefore a very pale orange brown, the color of the skin, although of a



FIRST IDEA OF "THE PICTURE GALLERY." BY ALMA TADEMA.

lower tone, is analogous to it, except in the red parts; blue eyes are therefore the only parts of the fair type which contrast with the hair and complexion, for the red parts produce only a harmony of analogy with the rest of the skin, or at most only a contrast of hue and





"SUNDAY MORNING." BY ALMA TADEMA.

## FLOWER PAINTING IN WATER COLORS.

## II.

THE common primrose, being very simple both in form and color, is a good subject for a first study if it can be procured. The outline being drawn carefully, beginning in the centre of the flower, and all the parts intended for coloring wetted with clean water, it should be washed over with a thin tint of lemon-yellow, such as will match the depth of the larger portion of the flower, leaving only those parts, if any, which appear to be white or nearly so. [Windsor and Newton's are the colors named in these descriptions.—ED.] The color must be softened into these with a clean brush, as already explained. The color for the shadows must be composed of cobalt, pink madder, and a very little gamboge; the two former being mixed together first and then the yellow added, always matching the tints used with those of the flower itself. When quite dry the yellow must be deepened where necessary, the green in the centre painted in with a little gamboge and indigo, and the deep yellow marks which surround it with gamboge alone. The local color for the leaves may be composed of chrome-yellow, No. 1,

washed over the yellow parts only, and after the scarlet is painted, the whole must be glazed with gamboge.

The rose is an extremely difficult flower to paint, because while itself particularly perishable, the representation of it is equally tedious. The time necessary for completing the intricate outline often changes so completely the state of the flower, that it can scarcely be recognized. In pink roses, the local color is best imitated with pink madder, a pale tint of which must be washed over the flower, leaving only the perfectly white lights. When quite dry, the darker petals must be again covered with a deeper hue, and again with a deeper still the dark ones near the centre. Sometimes the color of these, in parts, is extremely red; if so, a little scarlet must be washed over them first. The shadows must then be laid on; but so great is the transparency of the petals, that very little gray will be perceived in them. A very small proportion of cobalt and Indian-yellow must, therefore, be mixed with the madder with which they are painted, and for the darker ones, carmine only may be used. For dark roses, crimson lake will be found the best color, instead of pink madder and carmine. Yellow roses should be painted in the same manner, with either lemon-yellow or

Titian, or of the early Germans. Yet, Van Eyck met with many disappointments. He had just applied a newly-invented combination (probably of lime-water and some other ingredients) to a large and highly-finished picture. This mixture required to be rapidly dried; and for that purpose the picture was left for a short time in the sun. When the artist returned to witness the result of his experiment, he found that the action of the heat on the composition had split the canvas, and that his work was utterly ruined! Happily for the arts, their best votaries have possessed the genius of perseverance, as well as the genius of enterprise.

THE Prefect of the Seine has been called upon by the Academy of Inscriptions of Paris to do what he can to preserve the remains, still existing, of ancient Lutetia. Meanwhile Quantin is publishing a reproduction of "Les Curiositez de Paris," a guide-book of 1716, and ten ancient descriptions of the city, the oldest being Isaac de Bourges' "Description des Monuments de Paris, XVII. siecle," and other revivals and reproductions of obsolete works are expected. So that even in



STUDIES FOR FLOWER PAINTING. PRIMROSE, ROSE, AND CROCUS.

and indigo, with a very slight admixture of Indian-red; for the darker shadows, a little gamboge will be required instead of the chrome-yellow.

The eschscholtzia is of the most brilliant yellow color. The study must be first washed over with chrome-yellow, No. 1, leaving only the lights. The deeper yellow at the base of each petal must then be laid in with No. 3; and after the gray shadows are completed, with the same colors used for those of the primrose, the whole must be washed over very lightly with a large soft brush, filled with gamboge of a moderate depth, but rather dry. This process is called glazing; and gamboge, so applied, will be found to heighten very considerably the brightness of any shade of yellow or orange color.

The yellow crocus is of a tone so deep, that chrome-yellow, No. 3, must be used for the local color; and after the shadows are finished, with a mixture of pink madder and a very little cobalt, it must also be glazed with gamboge. A great number of flowers are variegated with orange and yellow. For these, the chrome-yellow, No. 1, should be first washed over the whole, and the orange parts then painted in with chrome, No. 3, glazing the whole when finished, with gamboge.

For scarlet and yellow flowers, the chrome must be

chrome, No. 1, for the local color, the darker shades of yellow being finished with gamboge. The shadows can be painted with the same gray as recommended for other yellow flowers, namely, that composed of cobalt, pink madder and a little gamboge.

Very dark flowers, such as some poppies and holly-blocks, must be begun with a very pale wash of cold-gray. Indigo, with a little crimson lake and sepia, will be a convenient mixture for this, as the same colors, although in very different proportions, must be used for the local color. In laying this on, care must be taken to leave the lights clear, and if any of these appear quite white, they must also be left in the first wash of gray, which will represent the lesser lights.

(To be continued.)

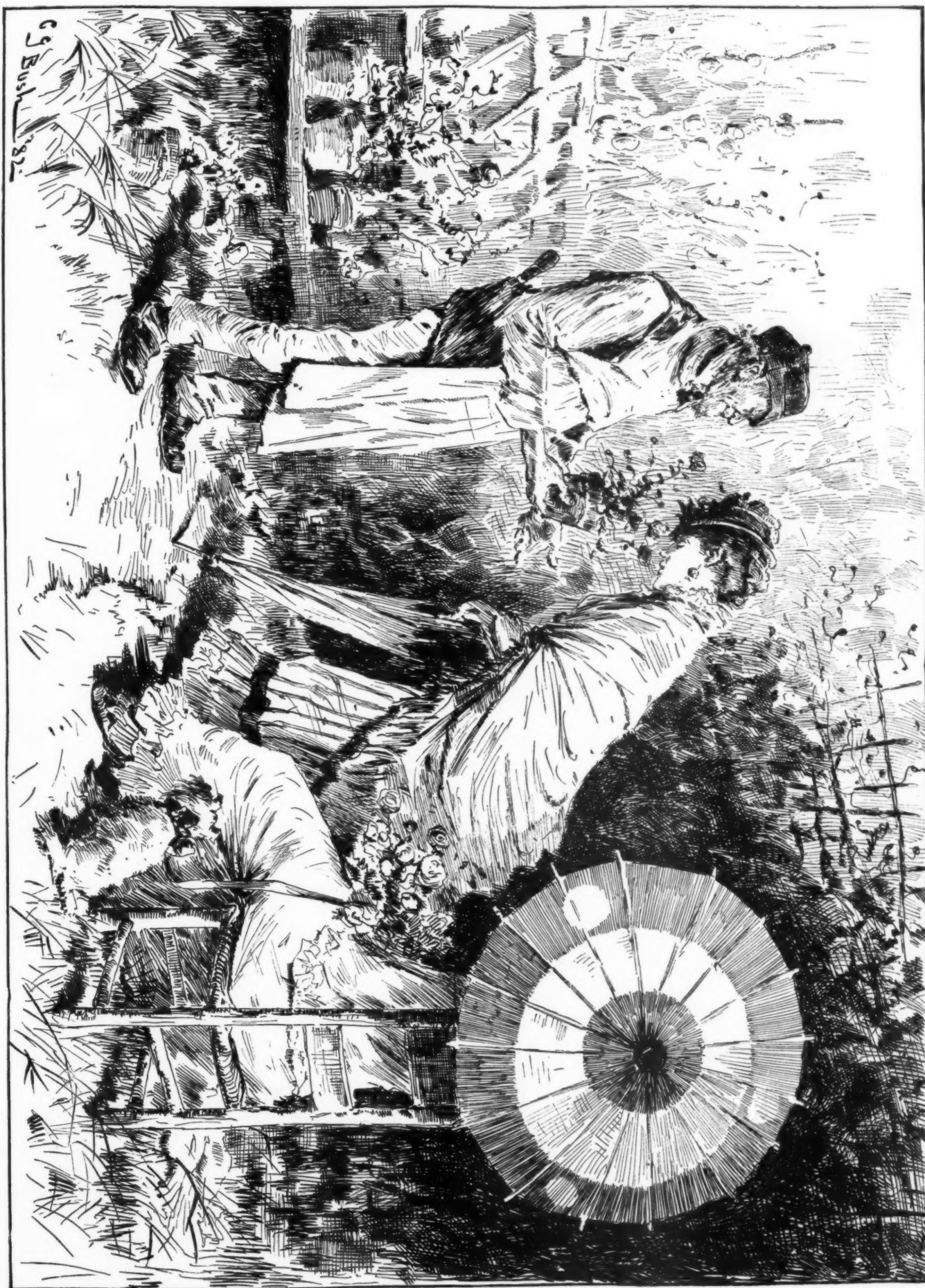
THE great experimental colorist of the fifteenth century, Van Eyck, has left unfading proofs of his skill as well as his genius; while the experimental colorist of the eighteenth century, Sir Joshua Reynolds, has already lost much of his tone and brightness. The painters of our own time throughout Europe, notwithstanding the recent discoveries in chemistry and natural science, are unable to reproduce the rich hues of

Paris; people sometimes glance backward. At the Sorbonne Georges Perrot has begun a course of lectures on archæology, treating particularly of the discoveries at Mycenæ.

SOME magnificent bas-reliefs of the fourth century before Christ, ornaments of a Roman tomb at Gjoel-bascher, Hungary, have been rescued from decay by being placed in the Museum of Vienna. The sculptures represent scenes from the Odyssey; Meleager's hunt, a combat of Amazons and the massacre of the suitors by Ulysses. Their execution and conception are said to be extraordinarily fine.

ROBBERIES of works of art have been numerous, of late, in France. From the treasure of St. Denis the thieves have made off with seven royal crowns, those of Louis XVIII., and of the Duc de Bourbon and the daughters of Louis XV.; also a monstrosity in silver and eight patens ornamented with precious stones. A robbery of ancient coins and medals at Lille resulted in the arrest of the scoundrel concerned in it who was evidently a bungler; but the others were probably "professionals" and no trace of them has been found.





"THE GARDENER'S FAVORITE." BY C. G. BUSH.

FAC-SIMILE OF PEN-AND-INK DRAWING IN THE ALBUM OF MRS. N. SARONY.



PICTURES IN THE PARIS WATER COLOR EXHIBITION OF 1883.

FAC-SIMILES OF DRAWINGS BY WORMS, DE BEAUMONT, DE NEUVILLE, DETAILLE, AND MADELEINE LEMAIRE.





## HINTS TO CHINA PAINTERS.

### IX.—DESIGNS.



N selecting a design with which to decorate the surface of any product of the ceramic art, the first question to be considered is that of appropriateness. It is the surface that is to be decorated, and the design must be planned with reference to the curves of the object, and must enhance rather than diminish the beauty of its form. The decoration must also be appropriate for the uses to which the article is to be devoted. Just here the question of naturalistic or conventional design comes in. As a general rule, it may be said that for all ceramic objects conventional designs are in the best taste, but practically the question resolves itself into that of the destination of the decorated object. If a plaque or panel is to be hung upon a wall, there seems to be no valid objection to the painting of a naturalistic design upon its surface. It occupies the same position as a picture, and there can be no reason why it should not be treated as a piece of paper or canvas, except the technical hindrances which render the painting of a picture upon porcelain more difficult than the accomplishment of the same result upon the former materials.

A vase or cup may also be decorated with a naturalistic design, but it should be such a one as would not detract from the appearance of roundness, and therefore if a design of that character be used, it should be a painting of flowers, not a landscape or figure. Either

that would be suitable for a picture to be used in the same way, simply because it is a plate. The form of a plate is frequently very good for use in this way, and being so, there is no manifest impropriety in making a decorative plaque of it.

In the case of articles intended simply for use, the rule of appropriateness of design should be more strictly adhered to, and conventional designs only are unobjectionable. After appropriateness, decorative effect and harmony of color should be considered. The design should be such as to make the object more beautiful, really to decorate its surface, and the colors should be so chosen and arranged as to produce the most harmonious effect. Success in the last-named requisite is largely due to a natural gift, but may to some extent be cultivated by the study of good models. Beauty and correctness of form should also be considered.

We have then, as the requisites of good conventional decoration, appropriateness, decorative effect, harmony of color and truth and beauty of form. The question now arises as to the source from which subjects for decoration should be drawn. As in all other kinds of art, the only true inspiration is given by the study of nature. Just as in naturalistic painting, so also in decorative work nothing worthy the name of art can be produced without careful and reverent study of natural forms. As to appropriate subjects for decorative work, it may be said that for plaques or panels, the human figure is the noblest subject, and one that is appropriate for such use, but for articles of ordinary utility designs should be drawn from lower forms of life. For this purpose flowers and plants offer the most available as well as beautiful subjects. With such motives for decoration within reach of all, why should the decorator of porcelain, as is too frequently the case, depend upon copying printed designs and badly drawn and worse colored chromos? A little time bestowed upon the study of decorative art from books and good specimens, and a little thought as to the planning and execution of a piece of decoration would be far more beneficial than the thoughtless copying of the published designs. All originality is lost in slavish imitation, and there can be little satisfaction to the copyist or to the spectator. Decorative art should exhibit individuality, should be an outgrowth of the life and surroundings of the artist.

I have said that the inspiration of good decorative design must be drawn from nature, but the fact of its being conventional presupposes a certain liberty in the adaptation of natural forms. Let us suppose that a flower is taken as a subject for a decorative design. The artist, instead of rendering the roundness of the object, while adopting the form, makes no attempt to give roundness. The tints of color are laid in flat, following the local color of the flower, or they may be changed so as to produce the decorative effect desired. The form can be rendered with a degree of irregularity

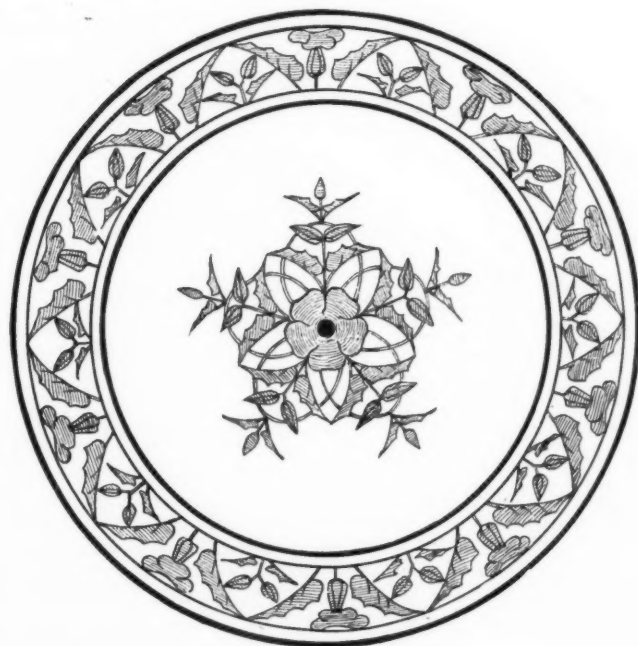
corresponding to the natural growth of the plant, or can be severely conventionalized and so rendered as to produce an almost geometric form. The recurrence of flowers and leaves upon the stem can be arbitrarily fixed by the artist according to the effect desired, and the form of the object to be decorated.

But in all this liberty which is allowable to the deco-



CONVENTIONAL DESIGN FOR A PLATE. "THUNBERGIA."

BY M. LOUISE McLAUGHLIN.



CONVENTIONAL DESIGN FOR A PLATE. "THUNBERGIA."

BY M. LOUISE McLAUGHLIN.

of these subjects would be out of place and lacking in decorative effect in such a position, but the inappropriateness of such a design on a plate intended to be put to the ordinary use of such an article, is still more obvious. A plate may, however, be used as a plaque. If intended to hang upon a wall or to be displayed upon an easel, there can be no harm in choosing any subject

a flower is taken as a subject for a decorative design. The artist, instead of rendering the roundness of the object, while adopting the form, makes no attempt to give roundness. The tints of color are laid in flat, following the local color of the flower, or they may be changed so as to produce the decorative effect desired. The form can be rendered with a degree of irregularity

rative artist, he must not do violence to the truth. Having selected a certain type of natural form upon which to found a scheme of decoration, he should adhere to that type and nothing should be introduced into the design which would be out of harmony with it.

To attain high excellence in this as in any other branch of art, requires a certain natural capacity, in addition to serious study, but here, as elsewhere, there are degrees, and if a design is unexceptionable as far as it goes it will be acceptable, no matter how simple. Art students are too seldom taught the principles of decoration. Their instruction, as a general thing, tends toward the attempt to make artists of them by the study of the higher branches of art, which in ninety-nine cases out of a hundred will result in failure. If the time spent in this way were applied to the study of the principles of decorative design the outcome would have a far greater value to the student.

### X.—DECORATION OF THE PLATES.

In the accompanying illustrations are given two different methods of treating the same motive, from the Thunbergia vine conventionally. In No. 1 the design being purely conventional, the colors can be arranged according to the fancy of the painter. The whole ground might be tinted a light color, and the design represented in a darker tint of the same color or another one which would harmonize with the ground tint, outlined with a darker shade of the same. If the ground is left white the design would look well painted solidly in red brown, fired, and afterward outlined with gold. In No. 2 the artist might follow more closely the natural hues of the plant, the colors being washed in without shading, the flowers with orange and the leaves and stems with brown-green. The centres of the flowers should be red-brown mixed with brown, the whole outlined with brown-green. The ground may have been tinted previously with a light shade of brown or may be lined, as in the drawing, in gold or deep red-brown. The border might be done entirely in gold.

M. LOUISE McLAUGHLIN.

# DECORATION & FURNITURE

## THE JONES COLLECTION.



THE Jones bequest, recently opened to the public at the South Kensington Museum, is one of the most munificent gifts ever presented to the English nation. Aside from its purely monetary value, which is thought to exceed three hundred thousand pounds, its artistic worth is almost incalculable, as it contains very many specimens of furniture, china, miniatures and enamels, which are absolutely unique, and therefore almost priceless. The collection exists intact, as it was removed from the residence of the giver, a wealthy tailor who retired many years ago and whose leisure and fortune were devoted to gathering the objects of art which now occupy a series of galleries in the museum.

The predominating character of the collection is French, and, although interspersed with handiwork of several dates in the seventeenth century, it is mainly confined to objects made in France between the years 1700 and 1790. Even the exceptions of Chelsea, Oriental and Dresden porcelain fall within the same period, and were bought, many of them, not for their rarity or beauty, but for the French mounts which decorate them. The varieties of art workmanship in the collection are very numerous. The principal feature is the dazzling and wonderful display of "meubles de luxe" born of the taste of the famous ébénistes of the eighteenth century. No better idea of the splendor and artistic elaborateness of these "meubles" can be given than by saying that they bear such names as Riesener, Boulle, Gouthière, Caffieri, David Roentgen and Garnier, besides such of lesser fame as Petit, Carlin, Berain, Richter, Pafra, Oeben, Bayer and Denizot.

The picturesqueness of the collection, with its lustre of rare woods, its glitter of inlay, its gleam of ormolu, and its curves and swell of polished outline, is astonishing. It is only by a closer view that one is able to distinguish in it the three different phases of design which characterized the reigns of the three Louis. One is the inlaid brass and tortoise-shell known generally as "Boulle work," the Japanese and Chinese work mounted in French ormolu; the second, polished wood furniture with contours twisted and swollen and overlaid with brass mouldings; the third, the more sedate and refined style which came in with Louis Seize, and was a partial return to the purer forms of the Renaissance before they became tortured and disguised by the floridity of "le grand siècle."

Prominent among escritoirs, commodes, cabinets, armoires and tables, is an immense armoire of Boulle work, over five and one half feet high, and supposed to have been made from designs by Berain, a decorator attached to the cabinet of Louis XIV., who formed most of his fancies upon Raphael's arabesques, and similar ideas of the sixteenth century. The armoire bears on its doors, in the midst of floridations and figures, two oval panels with double L's (for Louis Quartorze) laid in a blue ground, and is a good exponent of Boulle's best period, before a necessity for economizing the costly materials used led to the period of "Boulle and counter"—a clever device of glueing and sawing, by means of which two or more designs were obtained by the same sawing. The style of this armoire is simpler than much of the Boulle work, better in character and more true to right principles of ornamentation. It

is said there is nothing so grand in any of the galleries of France, and it is valued at ten thousand pounds.

A curious elephant clock by Caffieri is a noticeable object. Philippe Caffieri was a prominent "or mouleur" and "ciseleur" during the reign of Louis Quinze, and was distinguished for a peculiar delicacy and taste in the chasing of the metals with which the "meubles" of that period were decorated to fantastic excess. This delicacy and taste did much to redeem the riotous extravagance of forms and mountings which were the fashion during the reign of that sensual monarch. The dial of this clock is in a drum of ormolu which rests upon a bronze elephant, the animal itself standing upon a rockwork of ormolu. Still another and larger example of Caffieri is a commode of Chinese lacquer mounted in Caffieri ormolu. The use of lacquer was a marked feature of the Louis Quinze style, although its origin dates from the reign before, and its decadence not till the reign after. At first, objects coming from China and Japan—screens, boxes and cabinets—were broken up to decorate European furniture, but this supply failing to meet the demand, woods were finally sent bodily to Oriental workshops where they were lacquered and on their return had only to be mounted. The panels of the commode in question are genuine old lac.

Clocks in all sorts of cases abound in the collection, in marqueterie, Boulle work, white marble and Sèvres porcelain. One of the most beautiful objects in the whole collection is a Sèvres clock in Gouthière mounts, said to have been made expressly for Marie Antoinette. Still another is lyre-shaped "gros bleu" mounted with chased ormolu. The dial is painted with signs of the

is always difficult to distinguish the authentic work of Gouthière, as his name has been bestowed on all the marvellous chasings of the style of Louis Seize, which are, as everybody knows, extremely numerous. Gouthière rarely marked his work. Madame du Barry—"Dame Dubarry" as Carlyle calls her—was extremely fond of this ormolu work. She gave him a handsome commission, but, Louis Quinze dying before payment was made for it, poor Gouthière never recovered the debt.

One remarkable piece of furniture in the collection naturally attracts attention both for its workmanship and its associations, sentimental and historical.

These associations, however, may be purely fanciful, as the article, a toilet table made by David Roentgen, and said to have belonged to Marie Antoinette, is in such a perfect condition of unsullied freshness that one can scarcely believe it ever to have been in use. It is of tulip and sycamore woods inlaid with landscapes, trophies and vases of flowers in tinted lime and cherry wood, the whole as delicate and glossy as painted satin. Another beautiful piece of furniture said to have belonged to the unfortunate wife of Louis XVI. is the secretary illustrated on the opposite page. It was probably the work of Riesener.

It is well known that Riesener was much employed by Marie Antoinette, and some of the specimens which he executed for her still exist, as those who followed our accounts of the Hamilton collection will remember. The masterly precision of workmanship and manipulative skill which he possessed enabled him to execute designs of the greatest delicacy with the varied tints of the woods, employed in his groups of flowers and foliage, arranged in the most perfect manner. Roentgen, his contemporary (usually known as David), worked in a similar style and method. The marquetry and ormolu writing-table illustrated at the beginning of this article, made for Marie Antoinette probably, is an instance of their handicraft. The top is enriched with a large Sèvres plaque, dated 1778, and having a trophy in the centre emblematic of Music. A similar table to this one, recently sold at Christie's for £6000, was also said to have belonged to Marie Antoinette.

The elegant "bonheur de jour," or ladies' cabinet-table, illustrated above, is one of a pair which stood in the large drawing-room in Piccadilly. It is in Louis XV. style, and depends entirely upon the Sèvres plaques with which all the panels are filled for its very rich effect. This monarch founded the porcelain manufactory of France, and started the fashion, no doubt, of inserting pieces of Sèvres in furniture; but

more particularly with the reign of Louis XVI. is the development of the style to be associated, when Amoy-wood and thorny-spotted mahogany were replacing marquetry and mosaics. Then Wedgwood cameos and porcelain panels were incrusting in friezes, drawers, and door fronts of furniture, and therefore it has been



LOUIS XV. BONHEUR DE JOUR.  
IN THE JONES COLLECTION.



BOULLE CABINET.

IN THE JONES COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

zodiac by Cotteau. The pendulum, a ring of paste diamonds, hangs in front of the dial. Gouthière, also an ormolu worker, belongs to a later period than Caffieri. His work was generally more floral and classical in design than Caffieri's, and in many designs he made the figure take an important part. Jacquemart says it



permitted, for clearness, to call the overlaying of furniture with china by the name of the sovereign who so specially admired and patronized it. The specimen under consideration is in sycamore wood, and has a white marble top to the upper stage with a solid ormolu verge to the table-top itself.

#### HINTS FOR THE DINING-ROOM.

THE general plan of the decoration of the dining-room should be sombre, but at the same time cheerful, or, in other words, deep in tone, but not dull. It may have a painted dado of good dark tone, with stencilling or hand painting upon it. There should be a dado mould or chair rail about 2 feet 9 inches from the floor, to prevent the chairs from damaging the paint. The walls, of course, would have to be plugged for it, and, in order to get over the difficulty of the plaster, it had better be a flat rail about 3 inches wide, rather than a bold projecting mould; if this is done, most of the injury to the plaster would be covered by it.

If there are to be many pictures, the walls above the dado may be painted a good warm brown or chocolate color, as this forms a capital background for them; or, if papered, use one of an all-over pattern in which the colors are well blended. There would be the usual picture rail or rod with frieze above, which, supposing the room to be about 11 feet high, should not be more than 12 inches or 15 inches deep. A running painted or stencil pattern, with painted panels or tiles at intervals, will be found suitable for a narrow frieze of this description. The general tone of the cornice should be lighter than the frieze, but darker than the ceiling, and picked out in colors to emphasize the mouldings. Sometimes one meets with immense, ugly cornices in comparatively low rooms. In such cases a good plan is to cut off one or two of the bottom members, if it can be done without disfiguring the cornice entirely.

In rooms under 11 feet high it will often be found better to omit the dado, or, rather, to carry up the dado for about two thirds of the height of the wall, letting the upper third form a deep frieze, which may be painted in distemper, and stencilled with foliage, birds, and animals, not in one flat tint, or shade of tinting only, but in various shades and tints produced by mingling the colors on the palette, and also by the dexterous handling of the stencil brush in laying them on. Another plan of treating a deep frieze is to have a design painted on canvas and fixed to the wall; this, of course, could be removed when occasion required. A good treatment for a dining-room is to have a dado of stamped leather paper of a dark red or brown ground, a wall paper above of a neutral blue, and a frieze of blue and white flock paper. It is very necessary, in choosing papers, to see them both by day and also by artificial light; the difference in appearance of some is extraordinary; as a rule, yellows look comparatively pale and blues considerably darker by artificial light.

The wood-work may be painted in two tints of brown, dark red, or green, harmonizing with the walls, and, where the room is papered, a good plan is to paint the panels of the doors the same tone as the ground of the paper, the styles and rails a darker shade, and to pick out the moulds in a still darker color, or in blue or black. The panels may be stencilled or hand-painted, but, as a rule, a very little suffices to relieve them, and it should be done in quiet neutral colors. Another way is to fill in the panels with Lincrusta Walton.

The floor should have stained and varnished margins, about 2 or 3 feet wide, but if the floor boards are not good enough for this, they may be painted and varnished. The first coat should be as nearly as possible the same as the finishing color, so that scratches may not be seen upon it. All the wood work should be varnished, so that it may be easily cleaned. The painted walls are also better varnished for the same reason, but when required as a background for pictures, should be flatted. It is a good plan, in painting a room, if there is the least suspicion of damp in the walls, to start with two coats of red lead, and let it be worked well into the pores of the plaster.

The ceiling may be formed into panels, with very

light moulded wooden ribs, which can be screwed to the laths, if the latter are ordinarily strong ones, and a fairly good effect may be produced by this means very

border inside; or if the room is small, a large scroll, commencing in one corner with leaves and flowers, may be painted over the whole ceiling.



SECRETARY. BY RIESENER.

IN THE JONES COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

cheaply. The whole may be painted in oil, or distemper; if not white, then a warm gray, or cream color, the ribs picked out in one or two darker shades,



LYRE-SHAPED CLOCK, DECORATED BY COTTEAU.

IN THE JONES COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

and the panels may have a little simple stencilling, but the less that is done in this way the better. In place of ribs the ceiling might be divided into compartments, or panels, by bold lines in distemper, with a stencil

#### ARTISTIC STOVES IN ENGLAND.

THE application of glazed ware and art tiles to stoves and fireplaces is engaging the serious attention of English manufacturers, led by Doulton & Co. of pottery fame. The Artist says: "The radiating tile stove is more sightly than, and obviates the objections to, the iron stove. In appearance it resembles the tile stoves of the continent. An air pipe is inserted, which, when connected with the outer air, warms it, and ventilates the room without draught. For open fireplaces, the Doultons have introduced a fluted fireclay hearth, with movable bars, which may in summer be removed, and the grate converted into a space for flowers. The fire is laid directly upon the hearth. The front hearth may be of tiles in the usual manner. As the fire is placed low there is a top piece as well as splayed sidepieces of glazed ware, to fill up the space between the actual fire and the mantelpiece. The low position of the fire, the consequent slight draught, and the extensive use of glazed ware which radiates instead of absorbing the heat, combine to economize fuel and make the most of the heat generated. A more elaborate invention is the syphon-acting ventilating tile grate. This has double flues at the top and sides of the grate. On lighting the fire, a damper is opened which allows the smoke to pass directly up the chimney. Then, when a good draught is established, the

damper may be closed, and the smoke forced to pass through the side flues before escaping. The air in the hollow space within the chimney-breast is thus warmed, and is admitted into the room through a hit-and-miss ventilator directly above the grate. In point of art these grates are certainly an advance upon most of those now in use and nearly all of those exhibited have a completeness and unity not generally seen."

AN invention in imitation of niello, whereby ornaments and works of art can be reproduced on the surface of the panel or plate, has lately been perfected in England by Friedrich Beck. The desired design is produced upon the panel or plate by means of photo-engraving or photo-etching, then the engraved surface is coated with japan or other soft enamel, which is dried, the surplus of the enamel is next ground off until its surface is even with the surface of the metal, and the metal surface is last plated by electro deposition. In the usual method of transferring the desired design to the surface of the metallic plate or panel, the design is first photographed and the negative is placed upon a sensitized gelatine film. The light passing through the transparent parts of the negative renders the corresponding portions of the film insoluble; then after sufficient exposure the parts of the film not affected by light are swilled in water. The film having been treated in the usual manner for electro deposition, is placed in the copper bath, and a copper-plate of the required thickness is deposited thereon. This plate shows the lines of the design intended to be reproduced.

In a recent lecture at Birmingham, on Decorative Art, Mr. J. H. Chamberlain spoke of a common mistake arising from people confusing stained glass with painting. He said that he had been asked hundreds of times why the figures on stained-glass windows in cathedrals and churches were so absurd, and why there was not a better kind of drawing introduced, and the windows made more pictorial. The reply to this was that the stained glass window-makers, with all their faults, were wiser than to do that, for no work in stained glass could at any time be a picture. The essential nature of a stained-glass window was that the light should come through it, and, as it were, be partly held by it for a time, giving the figures a charm and a quaint effect, but the moment the pictorial idea was introduced, the figures required to be placed, not in a straight line like soldiers, but some behind the others, and this was impossible in stained-glass windows.

## A WOOD CARVER'S HOME.

IN one of the suburbs of Cincinnati, high enough on a steep hillside to command a distant view of the Ohio up and down, stands an unpretending house, not differing externally from thousands of others, but adorned within with a taste and skill in the highest degree creditable to its owner and chief decorator, Mr. Benn Pitman, who has acquired an enviable reputation as one of the leading promoters in this country of the beautiful art of wood-carving. The house is approached from an arched gateway by a winding path, overhung with trees and bordered by flowering plants. At a bend in this path stands a walnut bench, carved in a simple style which happily distinguishes it from the ordinary rustic seat. The house, a plain frame structure with a central gable, is built against the side of the hill which seems to have had a slice dug out to accommodate it. A flight of steps leads up to the veranda of the second floor which introduces the home, the large room on the first floor being a sort of workshop, out of which the artistic part of the house has been evolved. Along the slender frame work of the veranda runs a light tracery, and as the eye wanders here and there, following the designs which change as if the worker had idly yielded to any vein of fancy, it is led to the window frames, each of which shows some corresponding decoration as easily and incidentally wrought out. This happy want of effort has a great charm, since, however trivial in its character the ornament may be, it is always inspired by good taste, and knowledge, and is always worthy of curious regard. A door with an oval panel leads directly from the veranda into the sitting-room. This door is the plainest in the house. Its oval panel is of plate glass and incloses, like a picture, the magnificent view without, as if to give to nature one last superb chance.

The first striking feature of the sitting-room is the wall, which is rough-plastered and painted with a sort of mottled grays, warm and sunny as grays may be and suggesting cloud-like effects with depths in perspective. Springing up from the base-board is a



BLACK WALNUT WASHSTAND.

IN MR. PITMAN'S HOUSE AT CINCINNATI.

garden of flowers—hollyhocks, luxuriant yellow roses, and great stalks of purple iron weed with changing foliage of yellow and brown. In one corner a sunflower stands guard. From a doorway is thrown a branch of scarlet japonica and a rift of sunshine. This work was done by Mrs. Keenan, the design being taken, brush in hand, from glimpses in midsummer out of the window, and rapidly worked out in oils. The handling is very broad, and notwithstanding the accuracy of the drawing of the natural growths and the realism at which the artist has aimed, the result is in a marked degree decorative, and highly suggestive of the way in which the Japanese work. Some of the color effects are very fine, especially the blending of the purples and golds of the iron weed against the background.

The wood-work of the room (doors, facings and mantel) is of black walnut luxuriously carved. All the ornament below a certain height is in low relief, amounting on the baseboards to little more than a delicate tracery. This is for its own protection. The dining-room door illustrates this. On the stiles, ornamented with hemp and lilies, the carving is sunk and is in no danger from scratching, rubbing or other rough treatment; the upper and smaller panels, on the contrary, are in high relief, and the capitals and top decorations are brought out much more boldly. The doors are all worthy of description. The sitting-room door, which is given, is of black walnut. The distribution of the ornament of the pilasters—the swamp rose and Maximilian sunflower—it will be seen corresponds to that of the base, shaft, and capital of a pillar. The lower panels are incised work, while the upper panels, ornamented with the buckeye, are two

inches in relief. Above the richly carved cornice, suggestive of Byzantine ornament, is a shelf for pottery.

The ornamentation throughout is floral, and the motives are from a hundred varied sources. The ethics of Mr. Pitman's work and teaching rest on beauty and sincerity. The grotesque fancies of the Renaissance he does not admit, and, restricting himself



OAK PICTURE-FRAME.

IN MR. PITMAN'S HOUSE AT CINCINNATI.

and his pupils to floral ornament, for reasons which to many people might appear transcendental, he has been obliged to find new forms. Any one at all familiar with the flora of the Ohio valley will recognize how liberally Mr. Pitman has drawn upon it, and how fruitful it has been. In the door of a music cabinet, for instance, the white oleander, which is realistically treated in the central panel, is conventionalized in the border in rosettes. This is a favorite treatment as the dining-room door and the oak frame (shown herewith),



SITTING-ROOM DOOR.

IN MR. PITMAN'S HOUSE AT CINCINNATI.

both illustrate—the ornament of the dining-room door being carried on to the dado in its conventionalized form.

In the mantel, which is also shown, the leaves of the wild parsnip and the succory, cut in high relief, support the shelf, and prove to be no mean rivals of the acanthus. Both of these, as an examination of the

cuts will show, are often used by Mr. Pitman. In the mullions, ferns make the decoration, their plume-like effects giving a graceful finish. The pilasters of the mantel, it will be observed, are treated like the sitting-room door, the decorations corresponding to the divisions of a pillar. The two lower panels of the mantel which frame the mirror are painted in autumn foliage, while the two upper panels, representing spring and winter, are in silver bronze. Above the panels are small shelves for vases.

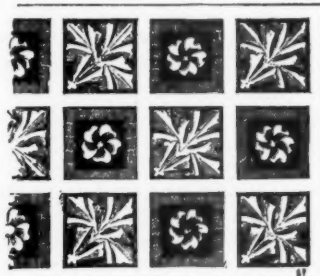
Sincerity in construction is a marked characteristic of Mr. Pitman's work. The elegant rosewood table so handsomely carved is solid rosewood, as you discover if you attempt to move it. The ebony cabinet is ebony throughout. These rare woods appear in charming form in the smaller articles, made by Mr. Pitman himself that the construction might be first worthy the ornament.

It is impossible to trace in its many forms the decoration which is carried through the sitting-room, including the piano with its bands of ornament, the work of Miss Agnes Pitman. One might readily imagine that a plain board amid such profusion of ornament would be a restful and welcome object. This is not the case, however, for the ornament has been so subordinated that it finds its way to the eye slowly, rather than takes it suddenly captive.

Directly behind the sitting-room is the dining-room, scarcely half its size. Being in the centre of the house and backed against the side of the hill there is no opportunity for windows, and the room is lighted by small ground glass panels placed directly beneath the ceiling, north and south, and making a sort of frieze. On the other sides the same forms are repeated in paint. The dining-room walls, the work of Miss Lizzie Nourse, are painted in much the same style that Mrs. Keenan has adopted in the sitting-room, with the difference that Miss Nourse's work is more distinctly pictorial. The background is a cloud-like effect with flowers springing up from the base-board. The principal object on the north side is an old gnarled apple-tree in bloom, whose branches embrace the entire wall. On the sides where the panels are indicated in paint a trumpet-vine is made to wander in and hang down, and birds are hovering near, as if scarce daring to enter for stray crumbs. The idea, it will be seen, is very pleasing, as the table appears to be set in a bower in which the flowers are always in bloom and the sky always sunny.

The small size of the dining-room has given rise to many ingenious contrivances. A sideboard would be altogether impossible. Instead there are two sets of hanging shelves which do a great part of its duties. These shelves are masses of exquisite carving, and are in themselves beautiful ornaments. Suspended from little brass hooks swing gayly painted cups, and ranged beneath, on one set of shelves, secured by mouldings along the edges, stands the dinner service, each object of which has been made beautiful in one way or another. On the other set of shelves are placed the glass and silver, whose shining surfaces would delight a housewife's eye. Double doors lead to the library. The door frames of walnut are ingeniously used for household service by broadening at the height of the dado, and being transformed into drawers which contain cutlery and silver. The mechanical arrangement of the dining-room may offer suggestions to people who have but little room, since it really holds everything necessary for the most elaborately appointed meals, and yet within a space which would discourage an ordinary architect.

In the library the walls are a gray-green, rough-plastered, and are traversed by narrow walnut mouldings on which is carved a slight vine-like ornament. On the ceilings these meet in four heavy beams, forming a rectangular figure. Here one reads the several legends, "With malice toward none, with charity for



END PANEL OF WASHSTAND.

IN MR. PITMAN'S HOUSE AT CINCINNATI.



all," from Mr. Lincoln's second inaugural; "Do all the good you can and say nothing about it," taken from Dickens's speech to the Winchester boys, and "Respect the burden," which is ascribed to the first Napoleon. The principal book-case, shown in the illustration, is of a special design and intended for special needs. The framework is mahogany, and the panels ebony, and

will be, each stone being paid for before it is laid. To this house, when finished, the carved wood-work described above will be transferred, and will help to complete one of the most artistic homes on the Ohio.

MARY GAY HUMPHREYS.

#### CONCERNING BOOK-CASES.

THERE are book-cases and book-cases, just as there are books and books. There is the richly-carved cabinet, with its inlaid panels, its elaborate brass, its silken curtains, its beveled glass, its chamouis-covered shelves, its tough back carefully protected against damp, all uniting to perfect a fit tabernacle for priceless volumes, so old, so rare, so beautifully bound as to be absolutely too precious for human creatures' daily food. There is the single board held against the side of a shanty by a bit of string and a nail or two and supporting a worn Emerson, an old copy of Franklin, a cheap Shakespeare and two or three volumes of Cooper, Scott or Longfellow, battered and worn—and yet far more highly prized by their owner than any bibliophile's treasure which he loves selfishly, merely as the miser loves his gold. And between these two extremes are numberless intermediate varieties. There is the sober row of books filling the top of the mantel-piece—a bad place for books as the warped backs and cracking covers reveal only too soon. There is the first attempt at a book-case, the box once filled with soap or wine, now planed and stained and divided in two by a transverse partition, which serves as a shelf, and with the bottom and the top gives accommodation for three rows of books; this primitive device is not to be despised, for it will afford shelf-room for quite fifty volumes, two thirds of which are inside the box and are thus always ready to move and easy to handle. In a country with a population as nomadic as ours, any book-case, however elementary, which holds books as well in one place as another, and as well when moving from one place to another as when settled, and which saves all trouble of packing before transport and of rearrangement afterward, is not without its good points; and there are many worse ways of providing for books than a combination—by means of a few screws—of half a dozen such boxes into a large stand. If sets of these boxes were placed back to back they might do service as a screen to divide a

than a yard in length, are united by thin but strong iron rods which bend back at the top to hook over nails on the wall. A large-sized set of these hanging shelves will accommodate two or three hundred volumes; and even a smaller set will afford room for a full hundred. These shelves are symmetrical and graceful; they can



SITTING-ROOM MANTEL.

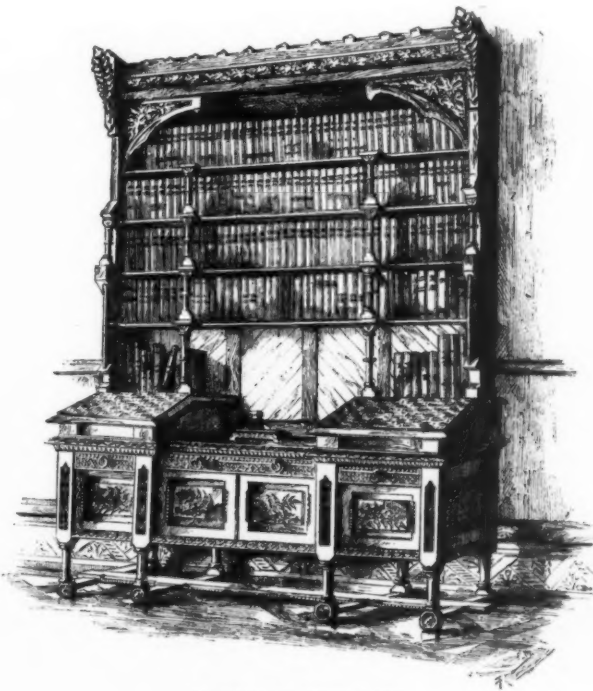
IN MR. PITMAN'S HOUSE AT CINCINNATI.

the ornamentation is so clearly indicated that it requires no description. The sides of the bay-window are also utilized for bookshelves with that strict economy of space which has contrived "infinite riches in a little room." The edge of each shelf and the uprights are all lightly cut in a continuous stem and leaf design. This repeated mention of carving may seem wearisome to the reader, but the ornament itself appears always as a pleasant surprise, and is apparently as accidental and varied as if it had been suggested by some spray or curious twist of leaf seen outside of the window. Indeed, in all the ornamentation of the Pitman house the great charm is not so much in its abundance as in the new forms and in the pleasure of seeing old forms turned to new uses.

There is a vein of poetical fancy and sentiment blended with much of the work which a chance observer might not appreciate, since it lies chiefly in associations, but which must be a constant source of pleasure to the inmates. A mahogany bedstead is one of the most elaborately carved pieces in the house. One feature of this carving is a number of small panels, on each one of which is a small flower in high relief, which has been copied from some one of the wild flowers which it was Mrs. Pitman's pleasure to seek in the woods and transplant into her own grounds. In other parts of the bedstead the foliage, flowers, and birds make a wild tangle almost three inches in relief, showing some of the most skilful work in the house. In the same room is a washstand whose ornament is appropriately taken from aquatic plants.

To speak in general of the ornamentation of this house, it is characterized, first, by its refinement; second, by the new motives taken directly from the great sources of ornament, and proving how inexhaustible these are, and, third, by the way in which these are used, in actual copies of the flower and plant, and again in their conventionalized forms.

Immediately back of the house, on a higher ledge, rises a lofty and imposing stone mansion whose walls are scarcely half way up. This is Mr. Pitman's future home, now several years in process of erection, since the work goes on upon a plan as novel as its interior

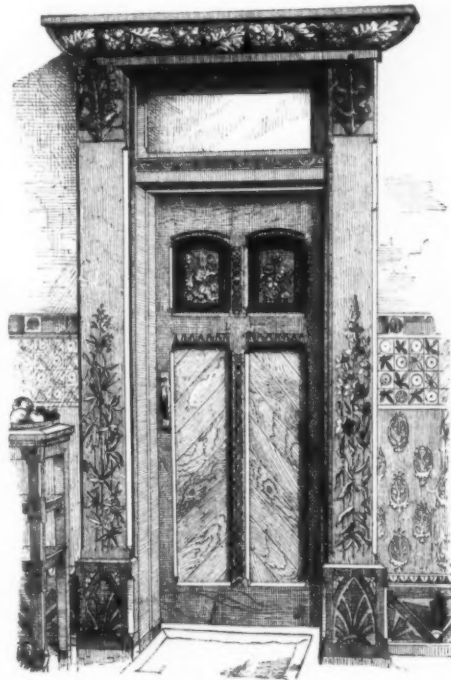


MAHOGANY BOOK-CASE.

IN MR. PITMAN'S HOUSE AT CINCINNATI.

room or to form an alcove before a window—an alcove which could be utilized as the study of a minister or lawyer or journalist hard pressed for space.

Almost as simple as this improvised book-case and perhaps better suited to most tastes, are the sets of hanging shelves now to be found in nearly all book-stores. Three, four or five light wood shelves, less



DINING-ROOM DOOR.

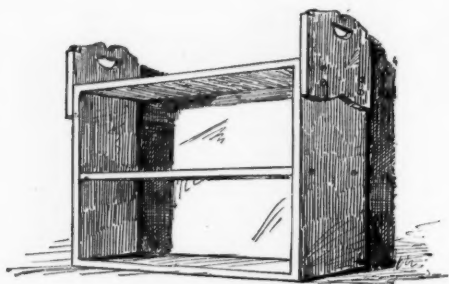
IN MR. PITMAN'S HOUSE AT CINCINNATI.

be packed in a very small space, and they can be put together in a very short time. In many houses there are not more books than will fill a set of these hanging shelves; and even in houses where there is a library with an abundance of books, there are likely to be members of the family who own and cherish their individual collections of volumes which they can hang on the walls of their own rooms under their own eyes. More ample than these hanging shelves are the so-called "Eastlake Portable Book-cases," which stand four or five feet high from the floor and hold five or six shelves, three or four feet long. They will accommodate perhaps twice as many volumes as the largest set of hanging shelves; and as they stand solidly and firmly on the floor, they may be laden safely with heavy tomes which one might not be willing to trust to the more fragile hanging shelves.

When a greater collection of books has been got together than can be stored comfortably in one or two of these simple and ready-made book-cases, the collector begins to feel that he has something worthy of being called a library, and he is likely to seek to house it more luxuriously. In all probability a separate room is set apart for the literary treasures, and this room is called the library, and its walls are more or less lined with book-cases made to order. And here we are met at once with the question as to whether the book-cases ought to have doors or not. There is great diversity of opinion among experts. The manufacturer of the Eastlake Portable Book-case has solved the question to his satisfaction by doing without doors. The ordinary maker of ready-made furniture solves the question to his satisfaction in turn by offering for sale a book-case with glass doors. And the collector of bibliographic curiosities solves it anew also to his satisfaction by hiding his treasures in a book-case with wooden doors, seeking in vain to keep out the light which fades and the dust which destroys. There are those who have open shelves adorned with a pendent fringe of leather or cloth. There are those again who have doors of open frame-work filled with wire netting.

Which is the best of these many arrangements, it is not easy to declare; and yet a search for the reason

why a thing is, may help us toward a proper solution of the problem. The object of doors is to preserve the books from dust. It may be said once for all, that doors do not succeed in keeping out dust altogether. And though they keep out much of the dust, they also keep out most of the air. Now, a book is like a human being in that it needs air and light. Without air and



ELEMENTARY BOOK-CASE.

light it is likely to deteriorate, to decay, to mildew, and to rot. The learned Mr. Blades advises against doors, declaring that "the absence of ventilation will assist the formation of mould." The learned M. Rouveyre, however, advocates doors, advising that they be opened on sunny days, but carefully closed before night-fall that no moth enter in to corrupt. And the learned Mr. Lang seems to agree with the learned M. Rouveyre rather than with the learned Mr. Blades. Yet where doctors disagree, we are surely justified in choosing the better part of beauty and convenience. Therefore let doors be eschewed for the most part so that the books on your shelves may keep themselves whole in the blessed light and the necessary air; but let them be taken down carefully twice or three times a year and dusted thoroughly, while their shelves are also cleaned with a full desire to draw as near as possible to godliness. Books arranged on open shelves have a kindly and more comfortable welcome than when caged behind glass. Wooden doors are little better than selfishness, and doors with wire screens are rank barbarity. There is a delight in being able to put your hand on a book at will without having to seek for a hidden key to turn a cruel lock and to open an unnecessary door. There is no danger then that the key is lost or that the lock is rusty. The hospitable shelves proffer their stores of wisdom, and of wit, without hesitation, as though begging you to help yourself. All is as open to

ignorant of their quality and capable of doing damage unwittingly. For those who collect pamphlets, who preserve back numbers of magazines and periodicals, who accumulate all sorts of literary orts and ends, it is well also to have another case with wooden doors, behind which these unsightly gatherings shall be preserved from the profane eye, and shall be protected as far as may be from the wear and dust of the open shelves. But these are distinctly exceptions, and their recognition as such makes the general rule only more emphatic. This general rule is to keep books on open shelves in sight, open to the air and the light and the friendly hand, guarding them against dust and decay by careful examination and cleansing at least twice a year.

It is not a difficult matter to combine harmoniously in a single book-case the open shelves, the cupboard and the glazed compartment, and even to add other useful adjuncts like drawers to receive odd papers and prints, and a slide to sustain books of reference for temporary use. An admirable arrangement is to have at the bottom of the book-case a drawer eight or ten inches deep to contain pamphlets which may be packed on edge with only their backs showing, a mode of storing especially useful for plays and annual reports of societies. Above the drawer is a cupboard perhaps twenty inches high closed with wooden doors and containing two shelves whereon may repose unbound magazines, files of periodicals and numbers of subscription works in course of publication. Above this again, a shallow drawer three inches deep is often of use for papers, cards, and other orts and ends which it is well to have at hand always and at the most convenient height. Over this drawer there may be a slide of flat board, to be pulled out on occasion when a heavy book is to be consulted for a moment, or when books are waiting to be put in place on the shelves. The open book-shelves begin thus at about a yard from the floor and rise as high as may be necessary. It is well to divide a book-case of this sort into sections not exceeding a yard in width, so that, for

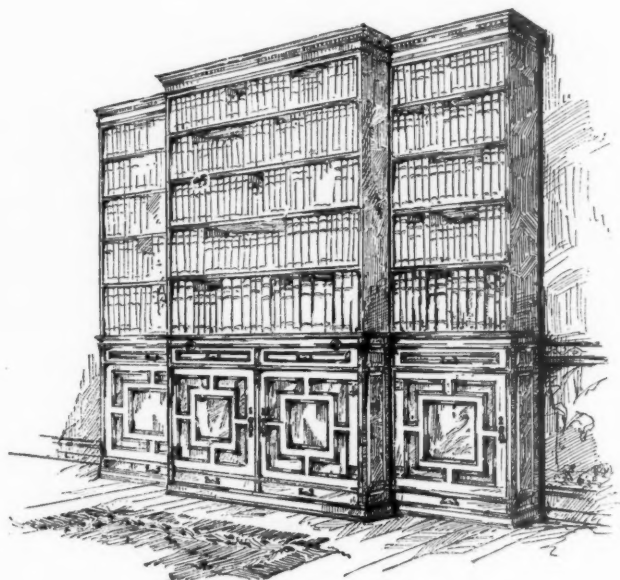
example, in a room of average size with a mantel-piece in the centre of one wall, there would be room for three sections on each side of it. Then the section in the centre of the opposite wall, facing the fireplace, may easily be made a little more elaborate, with higher cupboards and perhaps wider shelves, and to these shelves it may be well to add glass doors that the more delicate and precious of the literary treasures in the library may be stored therein.

Whatever the arrangement of book-cases, whether with or without doors, and whatever their width, they should not be too tall. Of course where many books have to be crowded into a small room, the owner must needs pile up his shelves until they almost touch the ceiling. But when necessity does not compel such an attempt to compress as many books as possible into a narrow space, the topmost shelf should not be so tall that a man standing on the floor cannot take down from it any

book he seeks without undue extension of his limbs. This limit of height is advisable for two reasons: First, because it obviates the demand for a step-ladder, which is always an awkward article of furniture to conceal in a small room; and, second, and indeed chiefly, because heat ascends and the upper part of a room is sure to be many degrees hotter than the lower,

and heat, especially the dry heat of gas and hot-air furnaces, is very injurious to books, decaying and cracking the bindings and bringing rapidly to light any hidden defects in the paper. As a fact, to have the topmost shelf in easy reach, is the extreme limit to which the height of a book-case ought to be allowed to rise. The old-fashioned library, public and private alike, with its Gothic architecture, its vaulted ceiling, its lofty alcoves and its circling gallery, piled high with books rising tier over tier is wholly unscientific, in that the books are as hard of access to man as they are easy to moth and rust. The upper galleries of a high-arched library are almost as hot as the upper galleries of a theatre. Books are not the better for being baked, any more than is man. The massive pile of buildings with a great dome towering over all no longer meets with the approval of the expert in library science.

The tall book-case, like the tall house, is only tolerable when needs must. Where the accommodation is spacious, low cases are incomparably more convenient, more comely, and in every way more satisfactory. In a large room like a picture gallery low book-cases in a



LIBRARY BOOK-CASE.

row, rising only waist high, afford standing room on their tops for abundant bric-a-brac, under and in front of the lines of hanging frames. An irregularity in the height is pleasing to the eye; and the higher cases might be cupboards with wooden doors to conceal unbound engravings and photographs, while the intervening cases, somewhat lower, have their open shelves crowded with books on art and artists.

ARTHUR PENN.



PICTURE GALLERY BOOK-CASE.

the hand as to the eye. The owner knows the place of every volume and can put his hand in the dark on the book he seeks.

It is just because of this liberal and generous openness that it is well to have in a library one case with glass doors, that the more valuable volumes may be kept there in safety from the hand of the chance visitor

TAPESTRY painting seems still to be running the gauntlet of criticism and discussion, and perhaps one reason it has not become more popular is that there is really so little of it, as yet, to be seen. It unquestionably has much in its favor and is, at the same time, liable to be much abused. It is not for picture making; water colors for work on a small scale are much more suitable. Neither is it, by any means, the easy art some people fancy. It requires some certainty of touch, some experience of color, and to expert beginners, who have never conquered any of the difficulties of art in more manageable materials, to expect to excel in the use of these dyes is unreasonable. Its proper sphere is for house decoration on a large scale, and in that way it is only just beginning to be used. The lovely and delicate transparent colors and the texture, which the coarsely-ribbed canvas gives, are invaluable aids to effective decoration on large surfaces and in broad masses. It has many of the advantages of fresco, with the additional one of being movable and that of the possibility of its being done in a position comfortable and natural to the artist. It is not at all necessarily a sham, or a simple imitation of the old tapestries, but it opens a field of new and original work, qualities of tone and harmony being made attainable by the use of these colors, which no other medium affords.



# ART NEEDLEWORK

## OLD SPANISH NEEDLEWORK.



GOOD studies in appliqué may be found in certain old specimens of Spanish needlework now in the hands of a dealer in New York. In the embroidery of Spain, as in much of that of Italy, appliqué plays a prominent part. It appears in arabesques, in flowers, in quaint animals, in escutcheons, in landscapes. When

shading is required, the brush, laden with water-color, is freely used. The outlining, veining, stems, and markings are made by gimp and cord, silk, and metal thread. A group of three cords sometimes indicates the stalks of a plant, and these stalks often end capriciously in a free scroll. Sometimes the outline of a design is formed by four fine cords couched with stitches of green or crimson silk.

The scroll border on one piece of ancient drapery shows yellow convolvuli and red peonies, some opened full, others giving to view their calyxes and the backs of their petals. In and out of the foliage flutter birds having bodies of blue silk, wings and heads of scarlet (or what once was scarlet, now toned to grayish pink), with beaks of alternate blue and yellow. Beneath the scroll runs a ribbon of pale yellow, overlapped with scales of pink silk, edged with tinsel cord.

A pulpit hanging of white satin is divided into three compartments, the sides respectively occupied by a bishop's mitre and a cross. The centre section has a shield with an appliqué pattern of squares of dark green velvet outlined in silver gimp.

Spangles of all kinds appear in Spanish needlework. A cushion of white silk, with appliques of silver tissue, is overwrought with patterns of gold thread, interspersed with flat gold spangles of enormous size. Small spangles are grouped into crosses, circles, trefoils, and quatrefoils. Larger convex spangles are pierced with holes at the sides, and are placed in groups to form ornamental rosettes.

A crimson velvet panel is powdered with flat four-petalled flowers, wrought in Burden stitch (a variety of couching), with gold and silver threads laid down and caught in place with stitches of blue, green, and yellow. The long slender leaves of these flowers and their calyxes are entirely filled up with a network of gold thread caught with black silk.

Appliqué would seem to have been an art indispensable to the devotees of olden times, since in no other way could the priests make proper use of the offerings of gold and gems bestowed upon Mother Church. A splendid altar-cloth of old Spanish work, now in London, is made of red velvet, having in the centre an eagle in high relief, the emblem of St. John the Evangelist. The feathers of the bird's breast are made by appliques of cloth of gold outlined with golden cord. The feathers of the wings are similarly

indicated, although in gold cloth of a coarser texture. Two precious stones sparkle in each wing, another in the centre of a cross on the bird's breast. Around its head is a halo made of gems. One of the figures in the same altar-cloth is that of the Virgin Mary gorgeously robed in a blue mantle with pink skirt, the borders of all her draperies and the nimbus around her head thickly set with pearls and amethysts. The figure of Jesus has the drapery similarly edged with gold cord and jewels. The ground of both robes is of laid-work in gold thread and silk. Large golden stars

work of gold and silver, over surfaces raised from behind by means of stuffing with cotton, and is a marvellous exhibit of skill and patience in the cloistered workers who, several centuries ago, wore out their lives on it. C. C. H.

## PORTIÈRE EMBROIDERIES.

SOME embroideries, recently executed by Mrs. C. Wheeler, are

not only important by reason of their magnitude and the richness of the materials, but are of special moment as illustrating certain methods of decorative composition and coloring which are equally applicable to embroideries on a less extensive scale. Two of these pieces are large portières of pale yellow silk tapestry stuff, bordered with pale green plush. The designs in each case are vases of roses, which, though different, supplement each other. In one portière the whole tone is comparatively light. The floral part of this design is a luscious mass of Southern roses, the

studies for which were made at St. Augustine, Florida, by Mrs. Wheeler. The tints in this portière range from deep pink to pale yellow, and the colors are so massed that the deeper tints rise into yellow pinks, and thence to the paler yellows which with their tender foliage melt into the tint of the fabric. The drawing of this mass is excellent. Each rose has its separate identity, and the feeling of depth is admirably expressed, without in the least interfering with the decorative effect.

The blue vase which holds the flowers is in tapestry stitch, and is a very skilful imitation of the hardness and glitter of porcelain. On the other hand, in the portière which is the complement of this one, the vase is a dark green delft, full of color, and just as skilfully represents the sturdier texture.

In the second portière the tones are deeper. The mass proceeding from the dark green is carried up by dark but still lighter foliage than the color of the vase with a feeling through of deep red roses, and one glowing full-petalled rose showing all its unfolding leaves. The color is carried on from tint to tint, and, as in the other portière, is lost in the yellow background. These descriptions may suggest a likeness to the work of Miss Townsend, but this is not warranted, in fact, as the drawing and execution are carried much farther. The work is exceedingly beautiful, and bears the closest examination without losing anything in breadth.

In a bedspread of yellow satin, also by Mrs. Wheeler, the design is roses, red and yellow, and their foliage. The vines make a series of scrolls equally distributed over the surface. While this balance is preserved, each scroll is a different distribution of leaves, and each point of intersection a different cluster of roses, now turning their full faces, and now hiding behind foliage in fascinating confusion. M. G. H.



SEVENTEENTH CENTURY FRENCH ECCLESIASTICAL EMBROIDERY.

glitter in the sky above, and the black claws of the eagle rest on a ground of cloth of gold. The grass beneath is thickly strewn with jewelled flowers.

One of the noblest specimens of raised work now extant is of Spanish origin. It is a piece of needlework tapestry, about fifteen feet in height by thirteen in breadth, owned by the National Archaeological Museum of Madrid. The design upon this elaborate panel is a balcony upheld by colonnades, padded to rise



SEVENTEENTH CENTURY FRENCH ECCLESIASTICAL EMBROIDERY.

YELLOW ORNAMENT ON CRIMSON SILK GROUND, WITH MEDALLION OF S. LUKE. IN THE SPITZER COLLECTION.

three inches from the surface, and covered with gold and silver thread. Around these pillars twine many colored flowers, the actual size of the blossoms depicted. An owl, an ape, a pheasant appear among the foliage, and on the balcony above are three vases filled with brilliant flowers. In the foreground reposes a stag at ease upon the turf, and beyond is seen a landscape of wooded hills. The entire work is executed in satin stitch, with laid



# ART IN DRESS

## ANTIQUE TISSUTERIE.



THE term *tissuterie* comprehends ribbons, passementerie, and everything which serves as a decorative binding to a stuff when made up, or which is applied to complete its effect and augment its richness. The peoples of the Orient were the first to produce such garnitures. With the Romans the words *clavus*, *limbus* and *segmentum*, which have analogous expressions in Greek, designate works of this sort. The adjective *fimbriatus* (in Greek *thysanatos*) indicates a garment ornamented with fringes. The *angusticlave* was an ornament composed of two narrow bands, applied parallel on the tunic. The *laticlave* was a similar application. In those times, when the richest stuffs were woven, galloons and fringes, destined to heighten their effect, were made as well. The Industrial Museum of Lyons contains specimens of galloon (*aurea lista*) of the twelfth and thirteenth centuries, and of Palermitan or Byzantine workmanship. Under the Carolingian kings, the vestments of the clergy in France were heavily ornamented with fringes and galloons which were so rich as to excite the cupidity of thieves. The sculptures and painted windows of the Middle Ages show how common was this mode of ornamenting the dress of bishops and other dignitaries of the church. The fashion grew with time. Under Francis I. cords and fringes were used to such an extent as to account for the fame of the great display of haberdashery on the Field of the Cloth of Gold. It was then that it was said of a gentleman of the court that he bore his mills, meadows and forests on his shoulders. A costume of 1555 is described as composed of a crimson pourpoint with passementerie of gold; a tunic ornamented with crimson silk and a fillet of gold and a gray cassaquin or head-dress garnished with braids of silver, two fingers' breadth apart. A dress of Gabrielle d'Estrées was of green velvet, slashed, lined with silver cloth, and farther ornamented with passementerie in gold and silver. Louis XIV. reserved the use of all such garniture to himself, the royal family and some favored persons. Before his time the use of the precious metals in this manner was so great that silver had nearly disappeared from circulation. From time to time thereafter the rage for such ornament had to be restricted by edict. Outside of France, in Italy and Spain, the luxury of dress was much increased by the use of such trimmings. Florentine fringes of the sixteenth and seventeenth centuries appear to have often been very heavily ornamented with tassels and tassels of all sorts, and frequently in many colors. Our illustrations are of seventeenth century costume, and show the style of passementerie and galloons then in vogue. Laces as well as other stuffs, laces of gold and silver especially, were often used as appliqué when the fashion was at its height. Usually they were sewn on so as to form puffs, or by a refinement of the same mode of working they formed a species of *crêpe*, through which the under stuff barely showed.

## FANCY BALL COSTUMES.

DIFFICULT as is the selection of a proper costume for a fancy ball, the task might be materially simplified by adopting at the outset one rule. Be guided, primarily, by the style, character, height and complexion of the destined wearer. Do not be unduly tempted by the fantastic element, which is perhaps after all the attractive one to most people whose lives run in a groove of social commonplace. The best cure for this weakness will be to recall the various opera singers and "leading ladies" or "gentlemen" whom we have seen forced, by the exigencies of their profession, to adopt costumes so utterly unsuitable to their physique, as to evoke a sense of the ludicrous in their audiences far more potent than were the efforts of genius to counteract it. The middle-aged matron who sighs for the costume of the Fairy Butterfly, or the pink-and-white sylph who yearns to assume that of Boadicea or Joan of Arc, are equally at fault. With the men, excepting the recent fledglings of society, the nursery overflow from last season, the chief trouble is to induce them to assume a travesty of any sort. An entire feminine battery of persuasion is generally expended before the male members of a family can be led like lambs to the slaughter, in the direction of a costumer's room. A convenient foreign fashion for men at fancy balls is that of

adopting the cloak of a Venetian gondolier, which, worn with an ordinary evening dress suit, has come to be received in lieu of more elaborate attire. Perhaps the best compromise to be made with masculine resistance on this head, is to suggest an ordinary court costume of velvet and satin, which can be obtained new, for the occasion, of any costumer, and returned after wearing. The Hungarian and Russian national costumes for men are dignified, and exceedingly picturesque. The Montenegrin uniform worn by noblemen is very dashing, and that of the toreador, with



WAIST OF A COSTUME BELONGING TO CATHERINE DE BRANDENBOURG.

which Signor del Puente has familiarized most opera-goers, is, like all Spanish costumes, brilliant and effective. Going back to the middle ages, there is a vast area to choose from. Kings, nobles, ecclesiastics and warriors, pass across the scene in gorgeous attire. The page of history gleams with the magnificent array. Among them the jester comes prancing and leaping in multi-colored garb, and the herald struts like a peripatetic shield bearing the written record of the glories of his house. The "Incrovables" offer an amusing chapter of Parisian folly under the

in top-boots, or in stockings striped like a corkscrew. The coat with enormous lapels and short waist, was made to give the air of a hunchback to the wearer, and the huge black beaver hat was decorated with a tri-colored cockade. Add to all this an air of the most mincing affectation, and we have the true Incroyable, as Vernet's pencil has depicted him for posterity.

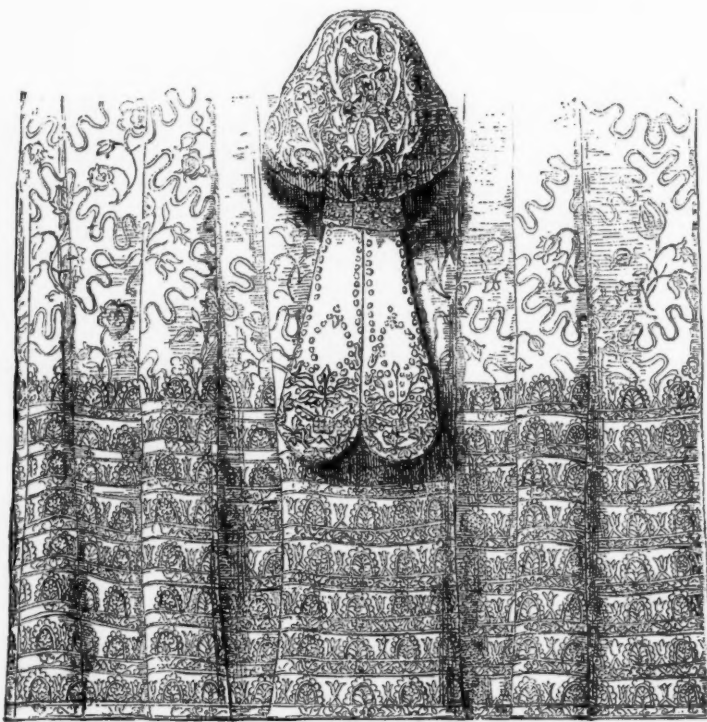
The companions to these famous Incroyables were the Merveilleuses, fashionable women of the day, who affected an exaggeration of classical attire. They, however, were as dainty as the men were negligent, and suppressing some absurd features of this costume, it is one worthy to be repeated in modern fancy dress. It was essential that the robe, often made of India muslin or of gauze with a gold embroidered hem, and sometimes worn over pink or blue silk or satin, should hang in classic folds, and be long enough to loop negligently over one arm. The neck and arms were left bare, the neck half veiled by a fine gauze handkerchief, the arms, when desirable, by long wrinkled gloves like those now worn. Sometimes an imitation of a man's jacket was assumed, cut away in front, and held together by pieces forming a broad belt, that buttoned beneath the bust. Again, a scarf of silk or gauze was worn, of which one end was left coquettishly floating. A knot of flowers was set in the folds of the neck-handkerchief, and perhaps a cluster to correspond on the hair, beneath the wide spread bonnet or hat. A lace cap confined the floating locks of hair, which strayed abundantly beneath it upon brow, and neck, and bosom. On top of all was worn a huge hat of Leghorn straw, decked with plumes, bows, beads, and flowers. In this attire a young and blooming beauty may safely assume that she will look her prettiest, especially if she adds to it silk stockings of a faint rosy hue and silk or kid sandals, laced across the instep, an embroidered reticule for her handkerchief, and, if the throat be long enough to permit it, a cravat of India muslin edged with lace, and tied close under the chin, with floating ends.

Historical dresses are accessible to all who choose to search the libraries, or to consult the picture galleries, and to my mind, are infinitely more interesting than the fantastic imaginings of a costumer for the operas-bouffes. For the wife of a celebrated artist in Paris, Worth recently consulted a portrait by Rubens of one of the Infantas of Spain. The superb costume he made was a subject of universal remark. The petticoat of gold brocade with black and white satin crevés, had a train of damask studded with enormous flowers of red and gold. The large paniers were lined with red satin, as was the high ruff embroidered with pearls. The hair was crimped and worn high beneath a coronet of pearls.

A beautiful and stately costume was that of women of rank in the reign of Charlemagne. It consisted of two tunics of different colors—one sweeping the ground, the other shorter and gracefully draped about the hips with a belt of gold and jewels. A triangular diadem was worn upon the hair, which was plaited with bands of color set with gems, and worn in two long plaits hanging on either side the face. A mantle, or *chlamys*, was held together upon the shoulders with clasps of gems. Over all streamed a splendidly embroidered veil reaching almost to the ground. The shoes were long and pointed.

To a large class of women, the Marie Antoinette style offers great attraction, through its almost universal becomingness. Dresses of this period, perhaps more likely to be hackneyed than another, are marked by the use of extravagant paniers and exaggerated head-dresses. The powdered hair rolled back from the forehead in front fell in three puffs behind the ear, ending in loose curls upon the neck. On the crown of the head was worn a tower of hair, surmounted by plumes, and confined by a fillet of ribbon. The corsage resembled that often seen to-day, cut with elbow sleeves, and high at the back, the front entirely formed of gauze set into a square ending below the bosom. A puffing of muslin edged with a lace ruffle surrounded the paniers, as also the bottom of the short skirt. Bows of a color different from that of the body of the dress, were dotted coquettishly about it, and a ribbon was tied about the throat, ending in a bow beneath the chin.

Of peasant-dresses, the national attire of most European nations offers a charming variety. The Russian costume, beautifully reproduced at a recent amateur performance at the Madison Square Theatre, has a short skirt of dark stuff, banded around the hem with cotton velvet edged with silver braid. The bodice, of fine red cloth embroidered with bead-work is open in front over a plastron of bead embroidery resembling that executed by the American Indians. The cambric shirt worn under this bodice has high peaks upon the shoulder. The belt worn with the round waist is made of links of beaten metal set with imitation gems. The apron is a mass of red and blue Russian



BONNET AND SKIRT OF A COSTUME BELONGING TO CATHERINE DE BRANDENBOURG.

SEVENTEENTH CENTURY WORK. IN THE INDUSTRIAL MUSEUM OF BUDA-PESTH.

Directory. They were the leaders of a class of fashionables, whose influence was widely scattered throughout France. To belong to them, a man had to make himself grotesque to a degree that seems in truth "incredible." The hair, suffered to grow long, was left to stray over the eyes, like the forelock of a Skye terrier, and was worn behind with a chignon and a comb. Large gold rings adorned the ears, and enormous eye-glasses the nose. The white muslin cravat in many folds covered not only the neck but the mouth of a devotee. The absurdly short waistcoat was held by a single button. The long, tight trousers ended either



embroidery, and the hair is worn under a crescent-shaped crown of velvet, set with ornaments of gold. Long ear-rings and elaborate neck-chains complete this gala costume.

Perhaps the most beautiful of all European peasant dresses is that of Spain. Taking "Carmen" in her various guises as a model, a dark-eyed beauty could not do better than select this costume. The Watteau type, the Dresden china shepherdess and the old English milk maid are too well known to require description. A Normandy peasant with her high cap, her velvet jacket, the basque cut in "battlements," her charming fichu, and embroidered apron is always agreeable to the eye. "Esmeralda" has a bodice and tunic of dark green velvet, trimmed with gold sequins. The underskirt is made in squares like a chess-board of scarlet and white satin worked with gold. The tunic is made in panels caught together by ornaments of gold. A profusion of gold ornaments likewise adorn the toque of scarlet satin, and her gilt tambourine is decked with floating ribbons. "Music" has a pretty dress of white Bolton sheeting classically draped. Around the skirt is worked or painted in black a bar of music. The head-dress is a classic chaplet of green, and she carries a golden lyre.

An odd fancy is "Madame la Duchesse," meant to represent a Duchesse dressing tables. The short dress is of lace and muslin worn over pink or blue silk, and looped with bars of satin ribbon. A wire extending from the back of the hair up supports draperies of lace over silk, parting on either side the wearer's face. On the corsage is a mirror framed in Rhine stones, and for head-dress a powder puff is worn. Around the waist is fastened a tray holding pin-cushion, combs, brushes and scent bottles, which, as a matter of course, interferes seriously with any project of dancing entertained by the hapless wearer. C. C. H.

## Art Sales.

### THE RUNKLE COLLECTION.

THE sale on March 8th, at Leavitt's, of the J. C. Runkle Collection, was the most remarkable of the season. The paintings were almost all small or of cabinet size, all were by highly-esteemed artists, and a large proportion were well-selected examples. It is becoming almost a matter of course to meet with specimens of Millet, Corot and Diaz, at every sale, but one seldom finds artists of that calibre represented in so small a collection, and a single genuine Rousseau is still enough to give distinction to an occasion of the sort. In this exhibition there was a very good little Rousseau, a charming Corot, two good Millets, several examples of Diaz, a fair Fromentin, and pictures by Troyon, Jacque, Henner, and other artists much heard of, but really little known in this country. The landscape studies by Troyon, the group of peasant girls by Jacque, though small, were far superior to what we are accustomed to see by these men. The Metting was a boy's head, an admirable piece of brush work. The Henner was a "Nymph at the Fountain," with its luminous flesh and luscious coloring, reminding one of Giorgione. The pictures generally brought fairly good prices, the total sum realized being \$64,370 for sixty-six canvases. Millet's "Water-Carrier," several times exhibited here before, fetched the highest price, \$3,850. His hardly less admirable "Drying Clothes," was started at \$1,000 and was knocked down at \$3,100. Daubigny's "Evening" brought \$31.50. Diaz's "Cupid's Flight," containing a very good half nude figure of a woman with her back turned to the spectator, went for \$2550. Rousseau's "The Hamlet," a very fine little work with a most successful distance and a foreground rich in detail, brought \$2525; Corot's exquisite "River Scene," was bought by Knoedler for \$1550, and his "Italian Landscape," \$600. Michel's "Lime Kiln" brought only \$130, and Troyon's "Evening Landscape," a beautiful composition, \$450. Monticelli's "In the Woods," a rare example of careful work, sold for the small sum of \$165. Roybet's "Death of Roxana" was quite unworthy of the painter's reputation, and perhaps brought all it was worth at \$250. Van Marcke's "Coming Home" was started at \$1,000 and reached \$2050. The charming little Boldini "In the Hammock" brought \$775. The prices of the other pictures are given below:

Gérôme, J. L.	Pifferari, London, 1870.	\$2,500
Dupré, Jules.	The Oak by the River.	1,700
Knaus, L.	Ready for Bed.	1,600
Jacquet, J. G.	Falling Leaves.	1,600
Knaus, L.	The First Love Letter.	1,525
Detaille, E.	Incredibles.	1,525
Dupré, Jules.	After a Shower.	1,500
Diaz, N.	Opening in the Forest.	1,425
Daubigny, C.	Early Spring Morning.	1,250
Jacquet, J. G.	The Duchess.	1,225
Jacque, Charles.	Shepherdess and Sheep.	1,225
Schreyer, A.	An Arab Sentinel.	1,210
Braith, A.	Bavarian Sheep.	1,100
Fromentin, E.	On the Nile.	1,100
Troyon, C.	Sheep in Pasture.	1,050
Jacque, Charles.	The Coming Storm.	1,000
Piot, Adolphe.	Far from Home.	1,000
Defregger, F.	A Girl of the Tyrol.	1,000
Daubigny, C.	Twilight on the River.	1,000
Domingo, F.	A Spanish Muleteer.	1,000
Diaz, N.	Study of Trees.	925
Jacque, Charles.	Moonlight.	900
Dupré, Jules.	Marine.	860
Munkacsy, M.	The Font.	840
Goubie, J. R.	Waiting at the Gate.	825
Pasini, A.	Crossing the Desert.	770
Dupré, Jules.	The Cottage.	725
Bouguereau, W. A.	The Oranges.	700
Aubert, Jean.	Winter.	600
Corot, J. B. C.	Italian Landscape.	600
Isabey, L. G. E.	French Coast.	600
Smith-Hald, F.	Normandy Coast—Figures.	580
Cederström, T.	The Comic Paper.	550
Diaz, N.	Flowers.	530
Jacque, Charles.	Sheep in Pasture.	475
De Thoren, Otto.	A Frosty Morning.	460
Max, Gabriel.	The Exile.	460
Jacque, Charles.	The Bird's Nest.	450
Jacque, Charles.	Sheep in the Stable.	450
Troyon, C.	Boy and Donkey.	430
Troyon, C.	Landscape.	400
Jacque, Charles.	Watering Horses.	375
Jacquet, J. G.	Le Chapeau.	375
Michel, Georges.	Landscape and Figures.	320
Harburger, E.	Gossips.	225
Metting, L.	Boy's Head.	210
Couture, Thomas.	Ideal Head.	200
Diaz, N.	Gathering Fagots.	200
Michel, Georges.	The Three Trees.	175
Plassan, A. E.	River in France.	165
Monticelli.	In the Woods.	165
Piltz, Otto.	Wide Awake.	145
Vollon, A.	On the Seine.	105
Pittara, C.	Shepherd and Flock.	105

### RARE GOLD COINS.

NUMISMATISTS have recently been much interested in the sale at the Hôtel Druot of some rare old gold coins found by four Paris workmen while demolishing and clearing away an old building in the Rue Vieille du Temple. According to custom, half the treasure went to the finders. The collection consists for the most part of royal coins. There are 1010 coins of Jean le Bon, who reigned from 1350 to 1364; 6199 of Charles V., his successor, and 63 old and counterfeit royal pieces. Besides these, however, there are 550 feudal coins, comprising the following: Guillaume de Beauregard, 1; Guillaume II. de la Garde, 1; Raymond, Prince of Orange, 19; Jeanne de Brabant, 29; Arnould d'Oreithes, Rummen, 2; Pierre IV., d'André, Cambrai, 5; Robert II., de Genève, 10; Gui de Luxembourg, Ligny, 7; Waleran III., 1; Jeanne de Naples, 373; Louis I., Provence, 100; Louis III., de Male, 2. The coins are all about the size of the old English guineas, but are extremely thin. A correspondent of the London Daily News says: "At the first day's sale every lot, with the exception of one in which 12 coins were offered, consisted of a single coin. The royal coins sold were all knocked down at from 25f. to 30f. each. The majority of the feudal coins averaged about the same. Two, however, fetched fancy prices. These were a piece of Guillaume II. de la Garde, the only one in the collection, which went for 405f., and a piece of Guillaume de Beauregard, the Abbot. The latter was sold to an expert for 1650f."

### THE POSENTI IVORIES.

IT is understood that an important sale of old ivories will soon be held in Florence. The (London) Saturday Review says: "Three years ago the death of a member of the Posenti family sent to the hammer a magnificent collection of ivories. They were brought up to Florence and sold by public auction, the cases containing them filling two large rooms. They certainly formed a superb collection of interest, both artistic and antiquarian. A head of Jupiter, for instance, said to have been found in the Crimea, was made up of many pieces, and was probably old Greek work. There were two or three specimens of carvings from Etruscan tombs, one of them a narrow plaque with four graceful female figures in low relief. Two examples of the curious ivory saddles which were in fashion in the sixteenth century were said to have belonged to the Marquis of Monterrat. One of them, the best, was sold for no less than 92,000f. Similar saddles are at the Bargello in Florence, and in one or two of the English museums. There were also a number of lovely mediæval statuettes. One, a sitting figure of the Madonna with the infant Christ in her arms, was almost equal in quality to the famous group of the Coronation of the Virgin in the Louvre, and went for 7000f. Two pyxes also attracted attention. They were attributed to the fifth or sixth century, and had singular subjects on them, considering they must have been used in Christian worship. One of them was carved with a supper of the gods and the other with a combat of warriors. Together with such rarities as these, there were hundreds of the ordinary examples of museums of ivory—tripeuchs, diptychs, caskets and plaques. The Posenti family are said to have been devoted to ivory-collecting for a century and a half. A large number of articles were bought in, and the minds of collectors are much agitated by a rumor that the reserved specimens are shortly to be put up again.

BUYERS of "old masters" in Europe are looking forward with much interest to the approaching sale of the Toscanelli gallery in Florence. The (London) Saturday Review says: "Opinions differ as to the merit of the paintings, which have not yet been exhibited to the general public, and about which all kinds of rumors are abroad. One thing is probably certain—the pictures will have little attraction for those who hold to the doctrine of progress in art, and who consider that modern painters excel the masters of what the Italians call the *epoca*; for they are principally 'gold grounds,' and comprise examples of the artists of the early schools, such as Giotto and Ambrogio Lorenzetti. If these names are justly attributed to the pictures, they will no doubt find favor in the eyes of many collectors."

THE two principal sales of the season at the Hotel Druot have been that of the wonderful collection of pottery of M. Marquis, which took place early in February, and the sale of antique furniture belonging to M. Pecquereau, himself a well-known furniture maker. The latter collection was principally of seventeenth and eighteenth century work. It contained few of those pieces made expressly for amateurs and loaded with unnecessary ornament; but most of the articles were remarkable for their beauty of construction, and many were simply the framework of pieces never finished; fragments of carved wood, bedsteads, frames, feet and legs of chairs or tables, pilasters, and so forth. Among the examples most worthy of study was a console in the style of Louis XIV., in carved oak. The Museum of Decorative Arts bought it for 3780 francs. A Louis XV. cupboard in richly carved oak, went at 2205 francs to the same museum, which also bought a Louis XVI. console in gilt wood for 1705 francs.

### THE GOELET SCHOONER YACHT PRIZE.

THE very beautiful prize cup illustrated on our first page this month is twelve inches high; the tray is eighteen inches long. Both are of solid oxidized silver. The inscription on the tray is as follows: "Schooner Prize, presented by Mr. Ogden Goelet to the New York Yacht Club. Won by the Schooner yacht 'Montauk,' Samuel S. Platt, owner, Newport, R. I., Aug. 8th, 1882." The charmingly decorative treatment of the inscription is indicated in the illustration. What we do not find entirely satisfactory is the colored enamel work with which the silver is studded. This is not harmonious, especially in regard to the greens. In justice to the Whiting Manufacturing Company, who are the manufacturers of these very notable pieces of American silverware, it is proper, however, to say that the enameling was not done by their own workmen. Since the production of the cup and tray the company, we understand, has completed arrangements for the execution, in future, of such enamel decoration on its own premises and in a manner worthy of the reputation of the house.

Of the design of Mr. Charles Osborn we can hardly speak too highly. In beauty of outline, grace of composition and delicacy of fancy, we do not think that it has been excelled in this country. The originality of the design is one of its greatest charms. We congratulate Mr. Platt on possessing such a genuine work of art, admirably conceived by an American designer, and with the slight exception to which we have alluded, no less admirably executed by an American silversmith.

### LITERARY NOTES.

RACINET'S HISTORIC COSTUME.—The fifteenth part of Racinet's "Le Costume Historique" reaches us through J. W. Bouton, the New York publisher. Richly illustrated with numerous admirably colored plates of costumes and interiors, it is fully as interesting as any preceding numbers of this invaluable work. Several pages are devoted to male and female European costumes of the fifteenth and sixteenth centuries; others to mod-

ern Swedish costumes, which are shown in pleasing variety, and introduce a picturesque cottage interior; and there are scores of excellent illustrations of old furniture, jewelry, and domestic utensils. It is not easy to understand how any artist can afford to do without such a work as this. Just at present, when preparations are being made for fancy-dress balls, some of the plates will be found very suggestive.

ART AND NATURE IN ITALY. By EUGENE BENSON. (Roberts Brothers.) To some subjects there is no limit, and Italy is surely one of these. Mr. Benson has gone over oft-trodden ground, but his pleasant and at times poetic style, his alert and wide observation, and his sympathy with the scenes he views, and the associations they suggest, render his little volume very entertaining. There is no pretense about it. It is simply the record of an artist and man of culture, who visits those historic places memorable by reason of the gracious art-gifts of which they have been the birthplaces. We stand with him to view not merely the works of Giorgione and Titian and Raphael, but also the wooded slopes and deep lagoons where the lives of the masters were largely spent. Even in St. Peter's we are not borne in with the ignoble guide-book laden crowd, but go to worship alone, and at Asolo the artist recalls to us all the tender traditions of Queen Catherine Cornaro and her court. A most interesting chapter is that on "Majolica in Italy;" it is worthy the attention of all who love the rare and precious antique pottery. At Pesaro, half a million of francs failed recently to buy its collection from the poor municipality. Mr. Benson's chapter on Fortuny seems a little out of place and not altogether just, although it is suggestive.

IN Dr. Franz von Reber's "History of Ancient Art," a translation of which by Joseph Thacher Clarke was recently published by the Harpers, occurs the following passage: "Still less is known of the temples of Amathus and Golgoi. It is hardly probable that the remains of a building discovered by General Cesnola in the village of Atieniu . . . are those of the world-famed temple of Aphrodite at Golgoi. The structure seems rather to have been a treasure-house in some way connected with the great temple, which once contained, with the votive statues there discovered, other objects belonging to the temenos. The oblong plan with irregular entrances, the bareness of its walls, and especially the carelessly-arranged pedestals which filled the space within, seem to point to its original destination as that of a magazine." Surely it was a great waste of ingenuity to invent a "bearded Venus" and to transform a figure of "Hope."

IN his special bulletin for February, J. W. Bouton announces, among other valuable books, the splendid folio work on the French Society of Water-Color Painters, which he underlines as "the most sumptuous art publication of the year;" a new, richly illustrated account of Benvenuto Cellini and his works; Charles Yriarte's "Rimini"; Dussieux's "Le Château de Versailles"; and the very beautifully printed and well illustrated "Descriptive and Historical Catalogue of the works of Velasquez and Murillo."

### NOTES AND HINTS.

THE superb pair of slender turquoise-blue "crown" Sevres vases, painted in Boucher style, by Sabourin, with subjects representing "Comedy" and "Tragedy," which we noticed some months ago as being, among others, in the ware-rooms of Messrs. Schneider, Campbell & Co., have, we understand, been presented to Mr. W. H. Vanderbilt by a gentleman who bought them. They are about two feet high, and stand on small metal bases.

MR. AND MRS. CHARLES BARNARD and Mr. and Mrs. Lafayette W. Seavey gave, on the evening of March 1st, what they called a "Reception Photographic," consisting of an interesting talk about photography, illustrated by means of the magic lantern, with many bits of landscape and genre direct from nature.

PROFESSOR ROOD, of Columbia College, one afternoon last month talked to the pupils of Mrs. Florence A. Densmore at the School of Technical Design, on the elements of color, illustrating his remarks with chromatic diagrams and apparatus.

A WRITER in the New York Sun says that there was recently on exhibition at the rooms of a theatrical modiste in this city an elegant painted evening costume. "The corsage was of ruby Lyons silk velvet, décolletée, pointed back and front. The neck and sleeves were trimmed with antique lace representing roses, and buds hand painted in delicate tints. The skirt was of navy satin Duchesse, a narrow puffing of the velvet showing out from underneath the skirt, with full ruching of lace to match neck and sleeves. The panel on the right side was painted to correspond with the rest of the dress. Two paniers, one falling over the other from right to left, were edged with painted lace and fastened to the centre of the train with loops and ends caught with silver buckles."

THE prevalent tendency of decorators and others in this country to imitate the peculiar quality that is given to certain objects by age, is reprobated with much reason, by a writer in the New York Sun. He says truly that it is peculiar to our century: "It was not the ameliorating hand of time, but its rudeness, its destructive power, that our ancestors remarked. In our time both ruin and new productions have become common place. It is the thing which has lasted that is rare. Accordingly, we find that many people, artists more than all, have a horror for what looks new. There is a rage for colors prematurely faded, for gray ink instead of black, for marble stained with tobacco juice, and for lace made 'antique' with coffee grounds. Our successors, if they share our taste, will blame us for being in such a hurry to gratify it. For none of these expedients can take the place of time, while some of them tend to prevent the action of sun and air and smoke and friction."

THE indefatigable Messrs. Prang & Co., without stopping for breath after their labors in behalf of St. Valentine, publish now a series of Easter cards. It is no slight tax upon a manufacturer to supply the insatiable demand for gift-cards in a way that shall satisfy the public, and be artistically creditable to himself. Mr. Prang, it is well known, spares no expense to secure the best designs, and his artists in the present instance have, on the whole, done good work in combining under more or less novel phases the angels and crosses, eggs and butterflies, lilies, passion flowers, and spring blossoms in general, which constitute the chief elements of Easter decoration. The most beautiful card of this series is a two-leaved and elaborately fringed sachet in a white parchment-paper cover; a delicate spray of "lily of the valley" faces a cluster of soaring butterflies chirpingly imprinted on the white satin, and the outer pages are covered with lilies. Another card shows two lilies drawn with admirable boldness on a silver ground lettered with gilt text. In a third, a golden butterfly, just emerged from its chrysalis on the twig of a pink-flowered bush, faces on the opposite leaf a badly composed and unmeaning group, made up of one green-robed angel, two birds, and divers purple flowers. The attempt has apparently been made to reproduce a rough oil-sketch, but the effect is not happy. A flight of cherubs, within a border of trailing arabesques, is less pretentious and more pleasing, though the color is notably better than the drawing, which, indeed, is frequently the case. A pleasant conceit is a cherub in an egg-shell drawn through the air by a butterfly. Many of the floral designs are charmingly composed and colored. Others are quite commonplace productions.



## Correspondence.

## THE "MADONNA DEI CANDELABRI."

SIR: I have just read in THE ART AMATEUR of February the article on the "Madonna dei Candelabri." How is it that your engraving and description vary so much from those in the book published in 1869 by Bell & Daldy, entitled "The Great Works of Raphael Sanzio, of Urbino?" In this book, expensively gotten up, the Madonna is really unsupported by any angels whatever; and as to candelabri this would be an impropriety, as there is only one candelabrum. Yet this picture purports to be of Mr. Munro's property, his Madonna in the Munro collection.

ANSWER.—Our correspondent seems to have overlooked the following sentence in the article on the "Madonna dei Candelabri" in THE ART AMATEUR for February: "In several of the engravings that have been made from this picture, the angels have been omitted, but this is due only to a whim of the engravers." We have not access to the book alluded to, published by Bell & Daldy, but the above sentence contains the easy explanation of the discrepancy complained of. The "Madonna of the Candelabri" has been engraved according to Passavant, ten times, and Mr. J. C. Robinson describes four additional engravings, not mentioned by Passavant. In three of these fourteen copies the angels are omitted, and in one of them, that of A. Bridoux, engraved in 1841, the angels are omitted, but a candelabrum is placed at the right. It is likely that the engraving in Bell & Daldy's book is taken from this of Bridoux. The process by which books of this description are manufactured is universally the same. The publisher gets hold of a number of plates available for his purpose of making a showy gift-book and some writer is employed to prepare a text. Of course his descriptions correspond to the prints he is describing. For many years, ever since it left the Borgheze gallery, in fact, the picture in question has been in private hands, and has been seen by very few persons. It has been known to the public mainly through the engravings that have been made of it; the writer in Bell & Daldy's book had, doubtless, never seen the picture itself; had he seen it, he would certainly have felt bound to point out the fact that the engraving he was describing differed essentially from the original picture. Mr. J. C. Robinson, speaking of the prints made from this Madonna, says: "Although they display the most curious variations when compared one with another, it would seem that they were all, either directly or indirectly, taken from the Novar (Borghese) picture, and that the variations, some of which are certainly somewhat perplexing, have resulted mainly from mere vagaries of the individual engravers desirous of producing popular and salable prints, and little solicitous as to the exact rendering of the prototype."

## THE USE OF BITUMEN.

SIR: Is it a common or a good practice, in painting in oil, to lay in the subject first in bitumen to get light and shade effect, and then to give the color by washing over with the "lakes" and madders?

ANSWER.—This manner of laying in with bitumen is not a good or safe method of working, though it is sometimes employed by artists of the Munich school, to get a quick, strong effect, but the bitumen will turn black and crack with time, and is in every way an unsafe color. It is, however, perfectly allowable to lay in the picture with burnt Sienna and black, using turpentine as a medium for the first painting only. This will preserve the drawing and keep the masses of light and shade distinct. When dry, this should be followed by a solid painting of the general tones of the picture. No washing over of lakes or madders should be attempted. Painting thinly should always be avoided.

## THE COMPOSITION OF ANTIQUE BRONZE.

S. P. Q. R.—Authorities differ as to the proportions of copper and tin, or other metals used in the bronzes of the ancients. The Corinthian bronzes of the Greek artists were probably the results of different proportions of white and red or yellow metal. Different colors have been produced by the admixture of various proportions of gold or copper. Japanese bronze, for example, varies from a deep red to the color of tin, and it is known that the Japanese used the precious metals in their production. The Greek artists had a bronze they called "hepatizon," of a reddish liver-like color.

## SOME QUERIES ABOUT CHINA PAINTING.

SIR: (1) Can you tell me what color to use in china painting to produce the deep, rich indigo blue seen on foreign wares? I believe Mr. Bennett, of New York, uses it also. (2) I painted a plaque with a design of pink flowers (carmine No. 1), on a blue and black ground (deep blue and ivory black, one third flux), and had it fired in New York. The pink took a good glaze, but has mostly scaled off, while the ground has no glaze, and looks as dead as when first painted. I also painted another exactly like it, and had it fired in Boston, and it has come out satisfactorily. Will you tell me why the New York firing was a failure? (3) When the paint scales in the first firing, is there any

way of repairing it? (4) Do repeated firings (two or three) make china more brittle?

ANSWER.—(1) For underglaze painting, pure cobalt may be used. For overglaze, the only thing we know of, obtainable in this country, is royal blue, which may be had of Wm. Lycett, 23 Union Square. (2) It is impossible to tell without an examination of the spoiled plaque. There was probably some fault in the application of the ground, and in endeavoring to bring out the glaze on that the carmine was over-fired, and thus made to scale off. (3) The place may be touched up with oil colors mixed with damar varnish; but, of course, the work cannot be refired, and the result is never satisfactory. It is always better to have the paint cleaned off, and then repaint the design. (4) No.

## HOW TO "FIX" A DRAWING WITH MILK.

STUDENT, Rochester, N. Y.—There is no objection to using milk for "fixing" your chalk drawings if proper care is used. Skimmed new milk diluted with a little water is best. If used too strong it will dull the drawing, if too weak, the drawing will still be liable to rub. The drawing must be fastened to a board with drawing pins; hold the board in an inclined position over a dish or other similar vessel, and pour clean water all over the drawing, first wetting low down, and proceeding upward in horizontal rows, taking care that the whole of the paper is wetted. Let the moisture drain off, and, while the paper is still wet, pour on the milk, beginning at the top and taking care that the entire paper be covered with it. It is not necessary to slope the drawing when using the milk; it may be laid on a table, and by giving it a slight inclination in different directions after the milk has been poured on, the whole of the paper may be covered. The use of wetting the drawing with water is to remove any loose particles that would injure the effect of the drawing if they were suffered to remain; and the wetting is begun at the bottom of the paper, because the loose particles will flow off the wet surface, but would adhere to a dry one. If the wetting were begun high up, the drossy particles would form streaks, by which the drawing would be injured.

## ADVICE AS TO DECORATION.

SIR: In your interesting paper you frequently give hints on the decoration of drawing and dining-rooms, etc., few of which can be applied to the bedroom. Being a junior member of a family, my bedroom is also my sanctum sanctorum, and wishing to decorate it in an artistic manner, I apply to you for some hints. Could you suggest something that I could carry out myself by degrees? My room is the ordinary bedroom, 12 x 15, with a door on one side, a window opposite, and a fire-place at the end. Would you recommend a certain style, viz.: Arabic, Japanese, etc., or would you decorate it in the colors of a peacock's feather, and if so, how ought the colors to be distributed? Would an overmantel be out of place in a bedroom? I thought of having a frieze round the room with the motto, "Early to bed," etc., on it, but could think of no good design for carrying it out; could you suggest any? Being a man, I shall have to depend on the brush, and not the needle, for the beautifying of my room.

ANSWER.—We would recommend that the room be treated in the present quiet English style (English Renaissance, as exemplified by the productions of Morris & Co., of London.) Tint the ceiling with light sage green; have the cornice old oak brown, the wall paper frieze three feet deep, of golden olive tone, with picture moulding at the base of the same; the wall below the frieze papered a dull neutral green approaching the sage tint. Have no gold in the paper. Surbase should be black, and the rest of the woodwork paint a dull, dark, reddish brown. The overmantel would look well in antique mahogany or ebonized cherry.

HARRY S. T., Springfield, Ill.—Write to Scribner & Welford, Broadway, New York; or Cassell, Petter, Galpin & Co., for their catalogues. The following you will find useful works: "Accessory Ornament," by Lewis F. Day; "Decorative Painting of the Middle Ages," by W. & G. Audsley; "Studies in Design," by Dr. Dresser.

AMANDA, Sacramento, Cal.—(1) If floors are good it is best to have them stained and wax-finished; all cracks and openings to be well puttied with colored putty. The cheapest parquet carpeting costs about \$1.00 per foot laid. (2) Send to Brush & Co., 7 West Fourteenth Street, for further particulars. (3) We buy such designs, but at present do not need any.

MRS. E. E. L., Greenfield, Mass.—(1) The best lining for dark green curtains would be greenish old gold material, say sateen or a lining silk. (2) Diagonal serge would make good curtains, and would not fade more than other materials. (3) Inside curtains should be used in connection with it of "Madras," or similar stuff.

## SUNDRY QUERIES ANSWERED.

SIR: (1) Is there any preparation which may be used in painting on satin in water-colors to prevent the paint from running? (2) Should warm or cold sepia be used in shading wild roses?

ANSWER.—In order to prevent the paint from spreading, cover the whole groundwork of the design, after carefully outlining it, with a preparation of diluted gum arabic. After this, it is well to go over the same, within the outlines, with a coating of Chinese

white. If this is properly done the colors will not spread. (2) In shading wild roses use the ordinary sepia with the addition of a little black mixed with rose-madder.

SUE M. A., Lexington, Mo.—(1) F. W. Devoe & Co., Fulton St., New York, sell a special glaze for painting pottery in oil colors, which becomes hardened, and tolerably durable, by being subjected to the heat of an ordinary oven. Of course, this is not a legitimate way of ceramic painting, but it seems to be practised a good deal in out of the way towns and villages, where there are no kilns for firing pottery regularly painted with mineral colors. (2) No. The process cannot be safely applied to water-color work. (3) We will try to give soon a design for a mirror-frame as you suggest.

P. S., Boston.—If you do not find in the pages of monograms we are now publishing in THE ART AMATEUR the combination you need, write to Ellis C. Marks, 23 Union Square, New York, who will furnish whatever you may require in this way, or in heraldic designing, on reasonable terms.

SUBSCRIBER, San Francisco.—We believe there is no book on ribbon work. The Decorative Art Society in this city teaches it, and your best plan will be to send to them for a piece already begun.

H. A., Greens Farms, Conn.—For painting in water colors, either landscapes or figures, the following list of colors is sufficient: Chinese white, yellow ochre, vermilion, light red, rose madder, gamboge, cobalt, Prussian blue, sepia, Vandyck brown, black, burnt Sienna, zinobor green.

W. M., Albion, N. Y.—Schumacher & Ettlinger, of Bleeker Street, New York, advertised recently for designs for holiday cards. L. Prang & Co., of Boston, also buy good original designs.

F. K., Philadelphia.—The vases illustrated in our article on Volkmar faience are of Mr. Volkmar's own make. His address is Tremont, New York City.

MARIAN A. T., Charlestown, Mass.—(1.) We do not know the picture "Mother's Consolation," by W. Amberg, and cannot say whether or not it has been engraved.

L. C. R., Kansas City.—"Doulton" is pronounced "Dole-ton."

K. T. W., New York.—(1) Whatman's drawing paper is best for crayon work. (2) We shall publish instructions for crayon drawing in our June number.

## TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE CCXLVIII. is a design for a Byzantine vase—"Oak Leaves." For the background, mix two parts brown No. 3 with one part orange-yellow, thinned with turpentine, and four or five drops of lavender oil. This tint, when put on must be no stronger than café au lait in tone. Holding the vase by the handle, wash on the color with a blender or very broad brush, so delicately and evenly, that when partly dry the vase can be dabbed and the groundwork made a rich cream color. It is better to have the vase fired before the design is drawn on it, as the slightest touch will mar the even background. After firing, draw the design in India ink. Paint the leaves in brown-green, putting in the shadows in the same color. For the stems and the branch, use one part brown No. 17, and one part brown-green. Outline and vein the leaves in gold. For the conventional pattern at the top and bottom of the vase, paint the leaf in the same brown-green, the lines in gold. The firer will do the gold work, if desired. The handle can be painted after the first firing in background tint.

Plate CCXLIX. is the first of a series of wild-flower designs for desert plates. These designs are to be treated conventionally, that is, the colors applied in flat, even washes, and the whole pattern distinctly outlined with black, or very dark, color. Purple mixed with dark brown, may be used for outlining. The background should be clear, even tints. The circle in centre should also be distinctly outlined. It may be filled in as shown in the design, or left vacant (as in the small design), or a monogram may be placed in it. In painting this design—"Wild Roses"—use for the outside of the petals a thin wash of carmine No. 2; for the face of the flower a deeper wash of the same color; for the centre of the flower, silver-yellow with orange-yellow, and sepia dots, centre dot carmine; for the under side of the leaves, light yellow-green (yellow, apple-green and brown-green); for upper side of the leaves darker green (yellow, emerald-green, brown-green); for the stems, brown. For the background, use celadon. Outline distinctly.

Plate CCL. is a second series of monograms of A combined with other letters of the alphabet.

Plate CCLI. is a plant design—"Aristolochia Vine"—for panel decoration, taken directly from nature.

Plate CCLII. is a collection of designs for inlaid metal-work and stencilling.

Plate CCLIII. gives two South Kensington border designs to be embroidered in two or three shades of blues or reds.

Plate CCLIV. gives four examples of ecclesiastical embroidery—maniples taken from sculptures in the south porch of the Cathedral of Chartres.

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